VISIT…

CZERNY

Selected Pianoforte Studies

Arranged in systematic order &c.

BY

HEINRICH GERMER.

Edited by H.W. Nicholl.

Collection Schuberth

№ 23. VOL. I. 50 Small Studies for the upper Elementary grade.
32 Studies for the lower middle grade.

" 24. VOL. II. School of Velocity for the middle grade.
Special Studies for the middle grade.

$5.95

Edward Schuberth & Co., Inc.

Ausgewählte

Klavier-Etüden

von

Selected

Pianoforte-Studies

by

CARL CZERNY

Zu systematischem
STUDIENGEBRAUCH
geordnet
Fingersatz
und
Vortragszeichen
Mit einem Vorwort von

Arranged in
SYSTEMATIC ORDER
(with critical text)

FINGERING,
EXPRESSION MARKS, and
PREFACE by

HEINRICH GERMER

Published 1963
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Vorwort

Die Entwickelung der neueren brillanten Klavier - technik, wie sie sich seit Mozart, in der "Wiener Schule", - vollzogen hat, ist mit dem Wirken und Schaffen--Carl Czerny's--eng verbunden. Derselbe, geboren am 21 Februar 1791 zu Wien, und ebendaselbst am 15 Juli 1857 gestorben, entfaltete in diesem Zeitraume eine ausserordentlich anregende Thatigkeit - sowohl als Klaviervirtuos wie als Lehrer und Componist. Sohn und Schuler eines tuchtigen Pianisten und Klavierlehrers - Wenzel Czerny (auch einige Zeit hindurch sich der Unterweisung Ludwig van Beethoven's erfreuend) stellte er sein fruhreifes musikalischen Lehrfachs und zwar mit so entschiedenem Erfolg, er bald der gesuchteste Klavierpadagog Wiens war, und Fr. Liszt, S. Thalberg, u.a., zu seinen Schulern zahlte.

Die vom Autor den Tempo-uberschriften beigefugten Metro - nom-Bezeichnungen sind beibehalten. Daraus ist jedoch nicht zu folgern, dass der Herausgeber sie als massgebend furs Studiren erachtet. Im Gegentheil! Denn sie sind nach Ansicht der competentesten Musik-padagogen derartig schnell bemessen worden, dass selbst gute Schuler immer noch 20-25% hinter dem unerbittlichen Metronom zuruck-bleiben werden.

Dem Fingersatz ist, bei der Revision, besondere Sorgfalt gewidmet worden. Der ursprungliche litt an mancherlei Mangeln:

(a) Er belastigte das Auge vielfach mit Ueberflussigem, oder Selbstverstandlichem, und erschwerte dadurch das Lesen.

(b) Seltener gab er zu wenig, wie z B., bei wiederholten Stellen und in dem Part der linken Hand.

(c) Unpraktisch war der fur Chromatik, gebrochene Terzen, Quarten und Octavengange und manches andere.

(d) Inconsequent der fur versetzte Laufer figuren -- und Arpeggioformen -- bei Handlagen mit untermischten Obertasten angewandte.

In Bezug auf die Gliederung des musikalischen Satzbaues, in welcher die heutige Musikpadagogik mit Recht den Schwer - punkt instructiver Ausgaben erblickt, - insofern dieselbe dem Schuler nicht nur die Erkenntniss der formalen Gestaltung der Musik, sondern auch die des Vortrags ihrer Einzelheiten erschliesst, sei Folgendes bemerkt:

(a) Grosse Buchstaben kennzeichnen in allen umfanglicheren Etuden den Anfang der Satze bezw. der Perioden oder Theile. Da an diesen Punkten meist ein Wechsel oder eine Veranderung des Motivs eintritt, so sind sie zugleich ein Fingerzeig dafur, was beim analytischen Studium im Zusammenhange zu uben ist.

(b) Innerhalb der einzelnen Satze, Perioden oder Theile ist der Inhalt nach Motiven oder Abschnitten gegliedert (phrasirt) und zwar, falls durchgangig legato zu spielen ist, durch Legato-bogen, die wenn kein Absetzen zwischen ihnen stattfinden soll, mit ihren Endpunkten verbunden sind. Tritt jedoch Legato und Staccato untermischt darin auf, so sind die Grenzen durch Interpunktion (Kommata) bezeichnet, ebenso auch bei reinem Staccato, bei staccirten 8tel oder 16tel figuren bisweilen auch durch Trennung der Grenznoten vom Balken.

Die Verwendung des Dampferpedals zu dern verschiedenartigsten Wirkungen hat Czerny entweder nicht gekannt, oder sie, wie sein Zeitgenosse N. Hummel, nicht gehorig gewurdigt, denn er giebt selten Vorschriften dafur, und alsdann sehr einseitige. Der Herausgeber den Pedalvorschriften, grosse Sorgfalt gewidmet.

So moge denn diese Neuausgabe von Czerny's Etuden hinaus ziehen in die klavier-spielende Welt ----- und zu deren alten Freunden zahlreiche neue werben in ihren verjungten Gestalt - die segensreichsten Folgen werden nicht ausbleiben!

Dresden, 1888

HEINRICH GERMER

Preface

CARL CZERNY (born and died in Vienna, 1791-1857) exercised a great influence on the development of modern piano technique. He was the son and pupil of an accomplished pianist, Wenzel Czerny. He also studied under Ludwig van Beethoven. His musical talents were dedicated primarily to the teaching profession. Among his students were Franz Liszt, Sigismund Thalberg, and Theodor Dohler.

His compositions for piano numbered over 1,000. Many of these fell into neglect because they were written to conform to the fashion of the day and yet his piano works of an instructive nature were destined for permanence. Their importance remains undiminished even with the increased demands of modern technique.

Czerny's basic principle was to develop attractive themes in a scheme of modulation which was not too complicated, so that it did not require superior pianistic talents to profit by them. In the current edition, we have chosen the works that are genuinely helpful and musically valuable, placed in an order representing a step-by-step progressive course.

The sketchy manner in which Czerny wrote some of his musical passages has been revised, in the interest of clarity and accuracy. Moreover, the authenticity of each work has been established by a close comparison with the original editions. The tempo indications of the composer, in the form of metronome numbers, have been retained. It would indeed take a virtuoso to follow these exactly as specified! An efficient student will do well to decrease the speed about 20 to 25 per cent without damaging the original intent of the composer.

In the editorial revision of these works, special attention has been given to the subject of Fingering. Czerny's fingering, as originally suggested, suffered from certain defects. For instance, there were many superfluous or obvious markings which impeded the reading of the notes. At times, it was insufficient. It was impractical in chromatic, broken 3rds and 4ths, and octave passages; also frequently inconsistent in the sequence of fingers and hand positions involving both black and white keys.

Czerny set forth his reasons for proceeding along this chosen technique for fingering - in his Opus 500 - but these reasons are no longer applicable to advanced, modern piano technique.

In the eyes of modern musical pedagogy, the articulation of the melodic structure has assumed a major importance in an instructive edition. Therefore, the following features should be noted:

1. In the longer studies, a Capital Letter indicates the beginning of each movement, period, or part. They suggest what is to be practised as a unit in an analytical study.

2. Within individual movements or parts, the content is phrased according to the motives or brief passages. When a continuous legato is intended, the slurs have been placed in such a way that if no break should occur between them, they are joined at their end-points. When, however, a mixture of legato and staccato is intended, the limits of the legato phrases are marked by punctuation or commas. The same procedure has been followed in the staccato passages.

The dynamics follow naturally, from their correct musical relationship. The characteristic feature of these elementary forms is that each has only one dynamic center of gravity, up to which the strength of the tone increases, after which it declines in volume. In conformity with this, the indi- indications for accentuation, crescendo and diminuendo, have been supplied to give a more detailed presentation of dynamics than given by Czerny.

Czerny apparently failed to appreciate the full importance of the damper pedal, for he gave no more than a few conventional indications of its use. We consider the proper use of the pedal an important factor in piano - playing and have, therefore, given special attention to pedal indications.

We sincerely hope that the music world will favor this new edition. We are confident that gratifying results will follow from its conscientious use.

Dresden, 1888

HEINRICH GERMER

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Band II

III. Theil: Schule der Geläufigkeit für die Mittelstufe
30 Etüden aus Op. 299 und 834.

IV. Theil: Special-Etüden für die Mittelstufe
a. Polyrhythmische Studien aus Opus 139, 834, 335 und 299.
b. Studien in der musikalischen Ornamentik aus Opus 355 und 834.

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Part VI. Thirty six Octave Studies for the middle and upper grade
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Vol. IV

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Nineteen Studies from Op. 740 and the Toccata (Op. 92).

I. TEIL

50 kleine Etüden,

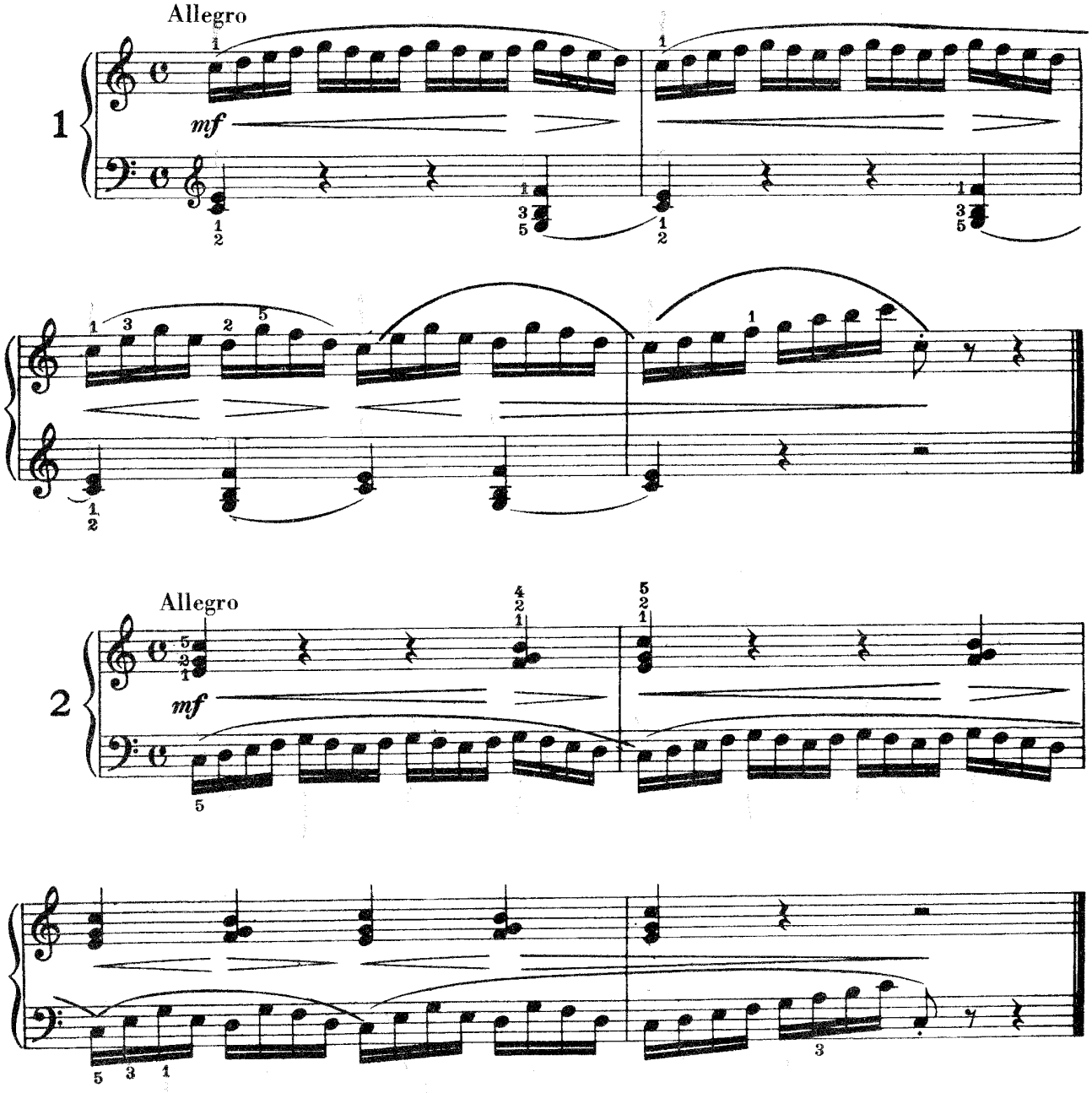
ausgewählt aus Opus **261, 821, 599** und **139**

PART I

50 little Studies,

selected from Opus **261, 821, 599** and **139**

Carl Czerny



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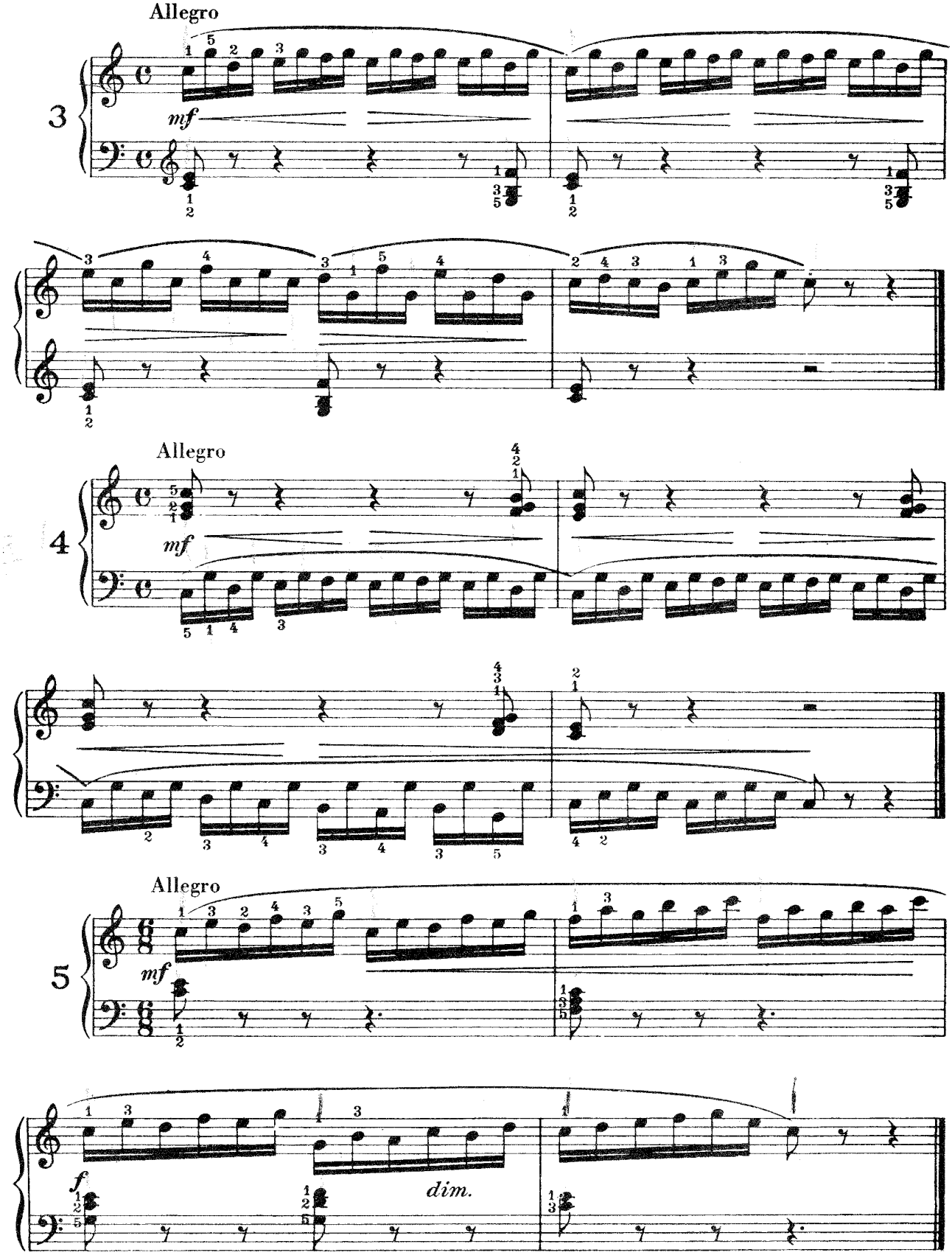
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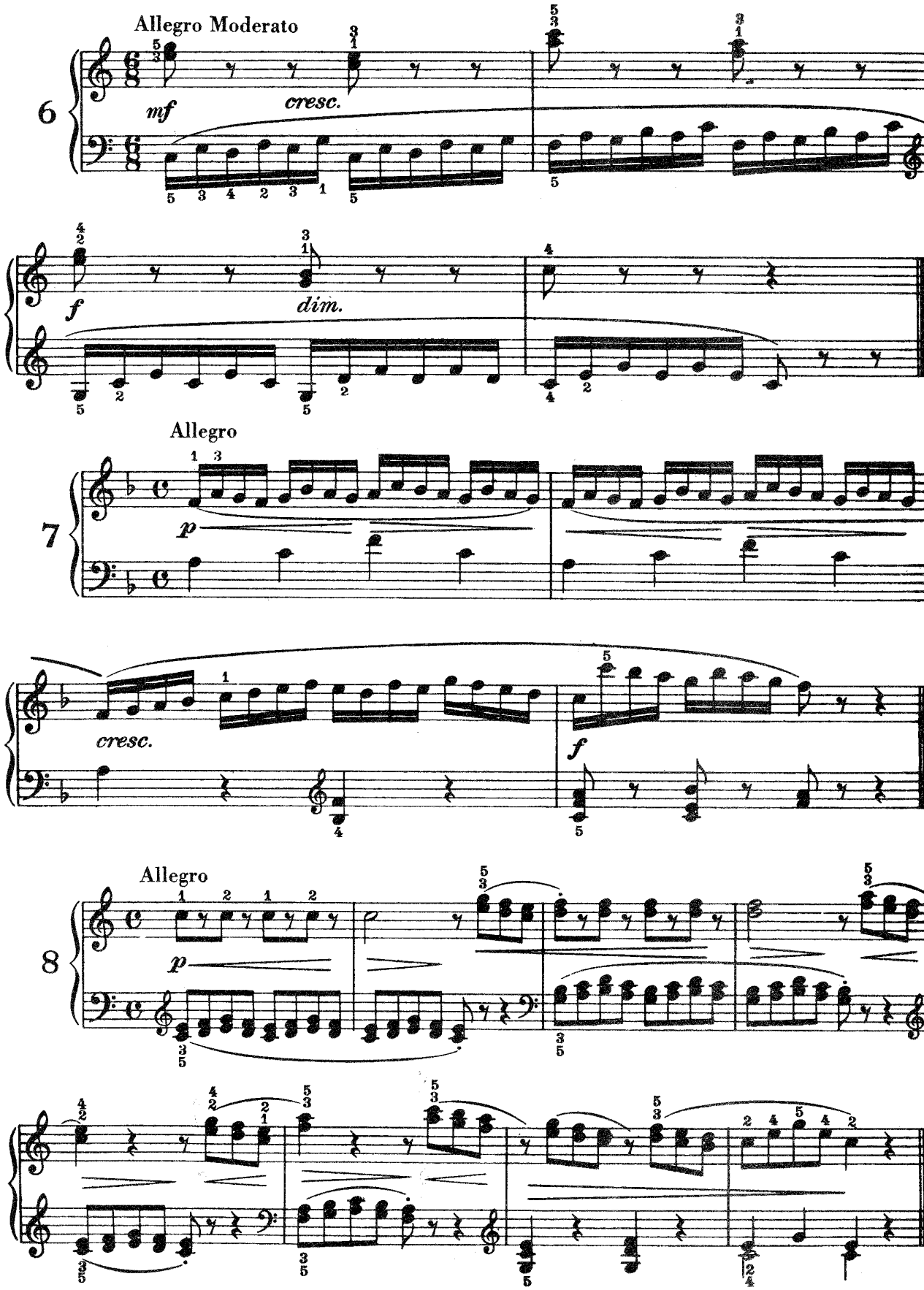
3
mf
Allegro
4
mf
Allegro
5
mf
f
dim.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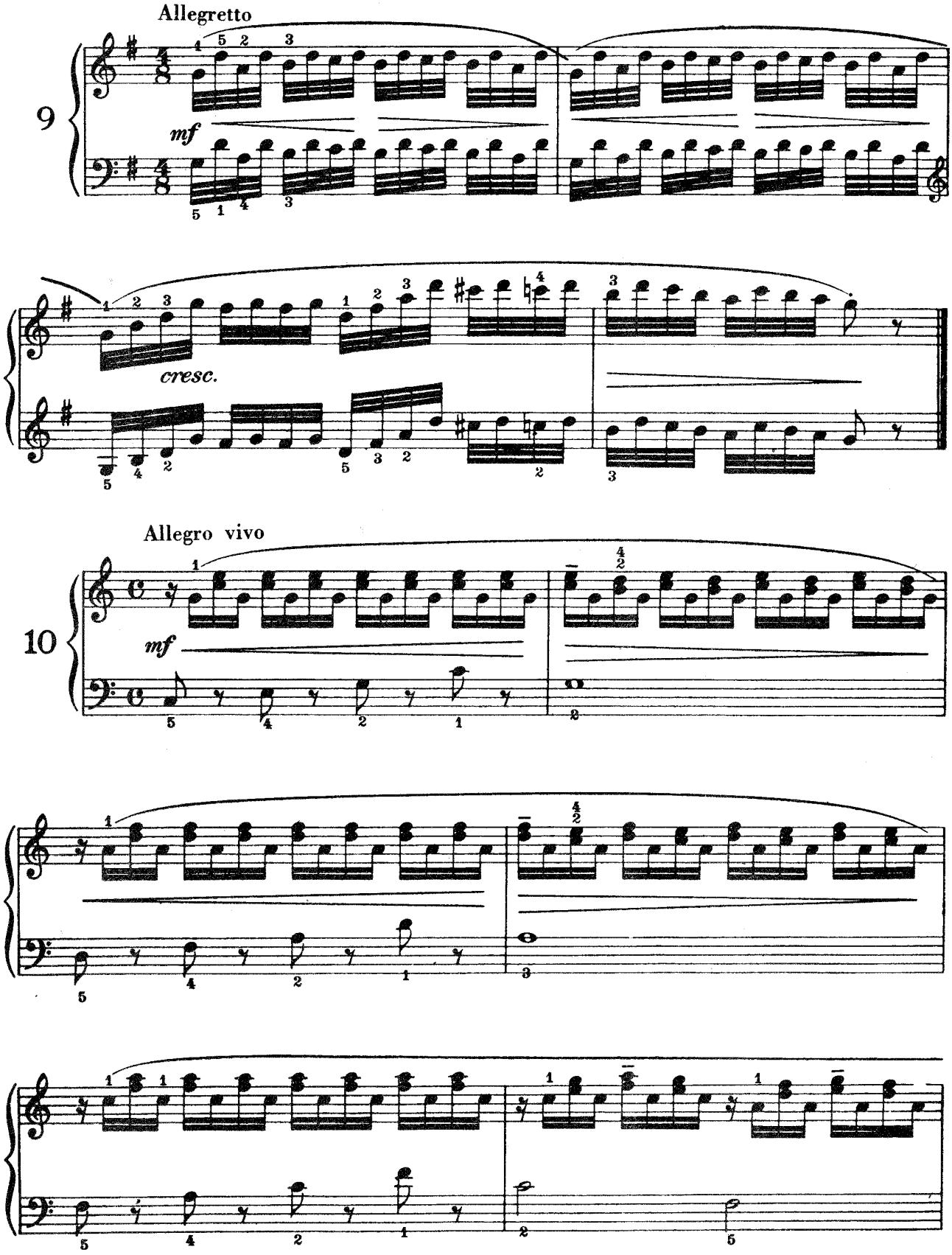
mf
cresc.
f
dim.
Allegro
7
p
cresc.
f
Allegro
8
p


Allegretto
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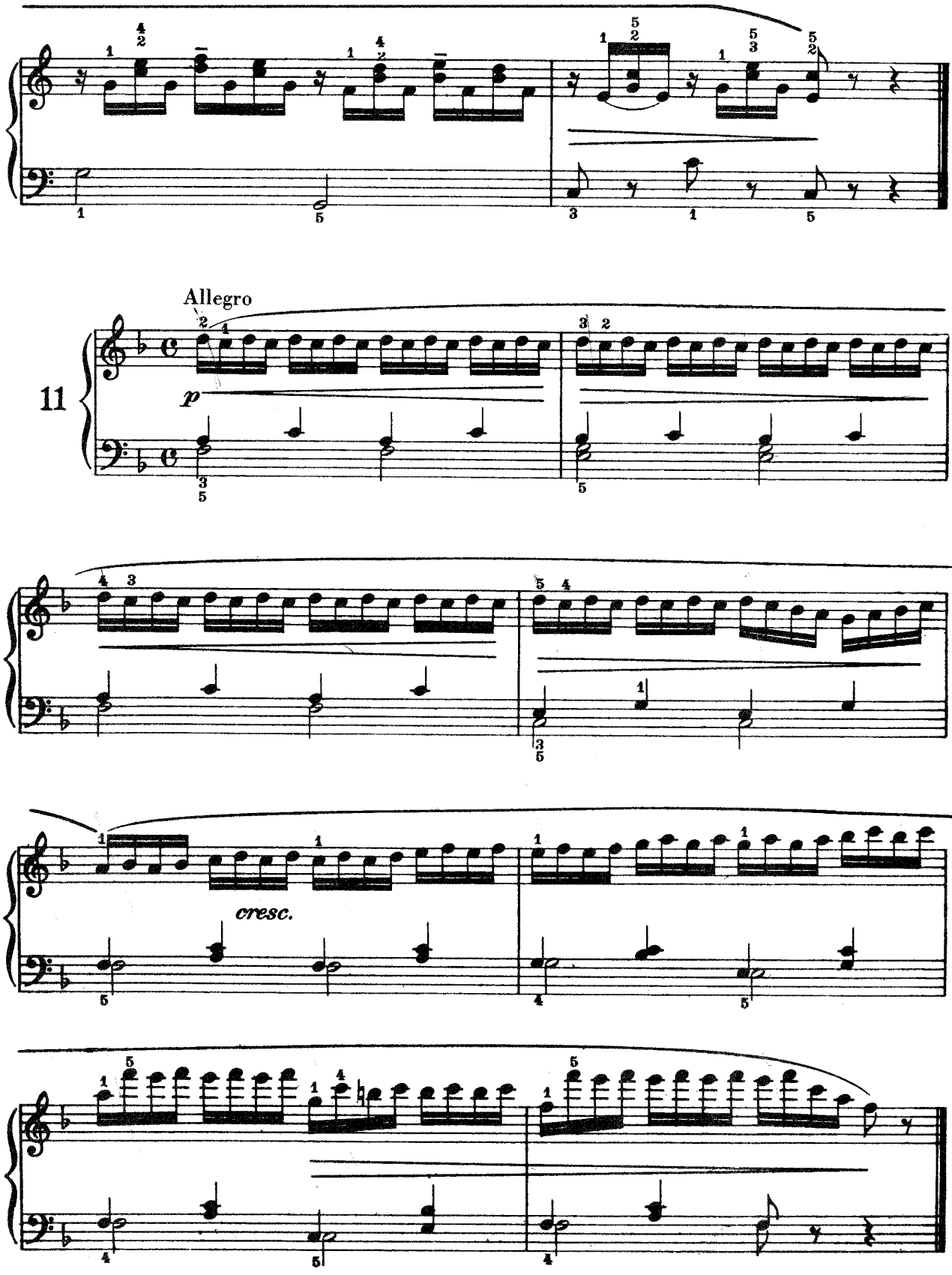
mf
cresc.
Allegro vivo
10
mf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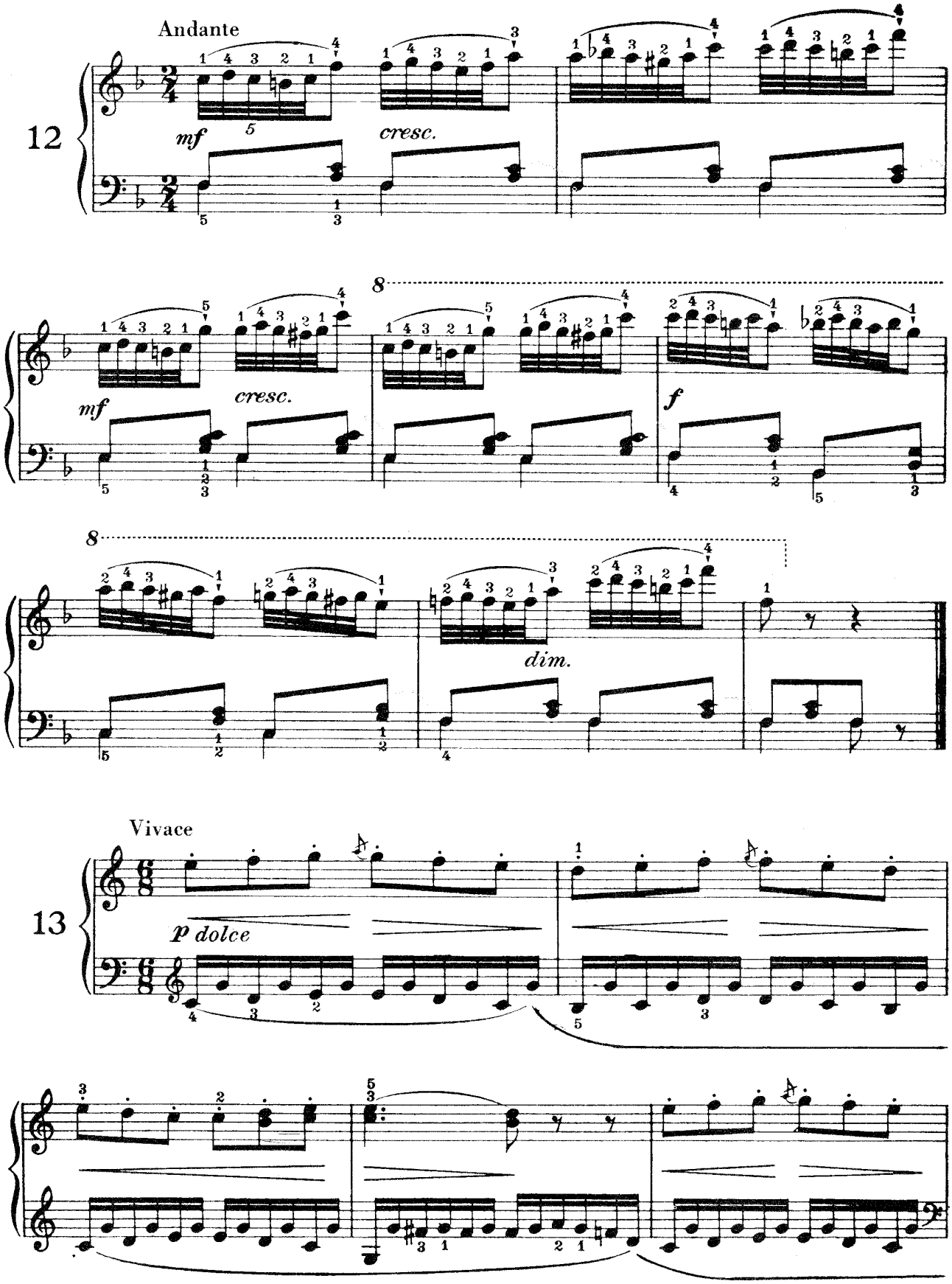
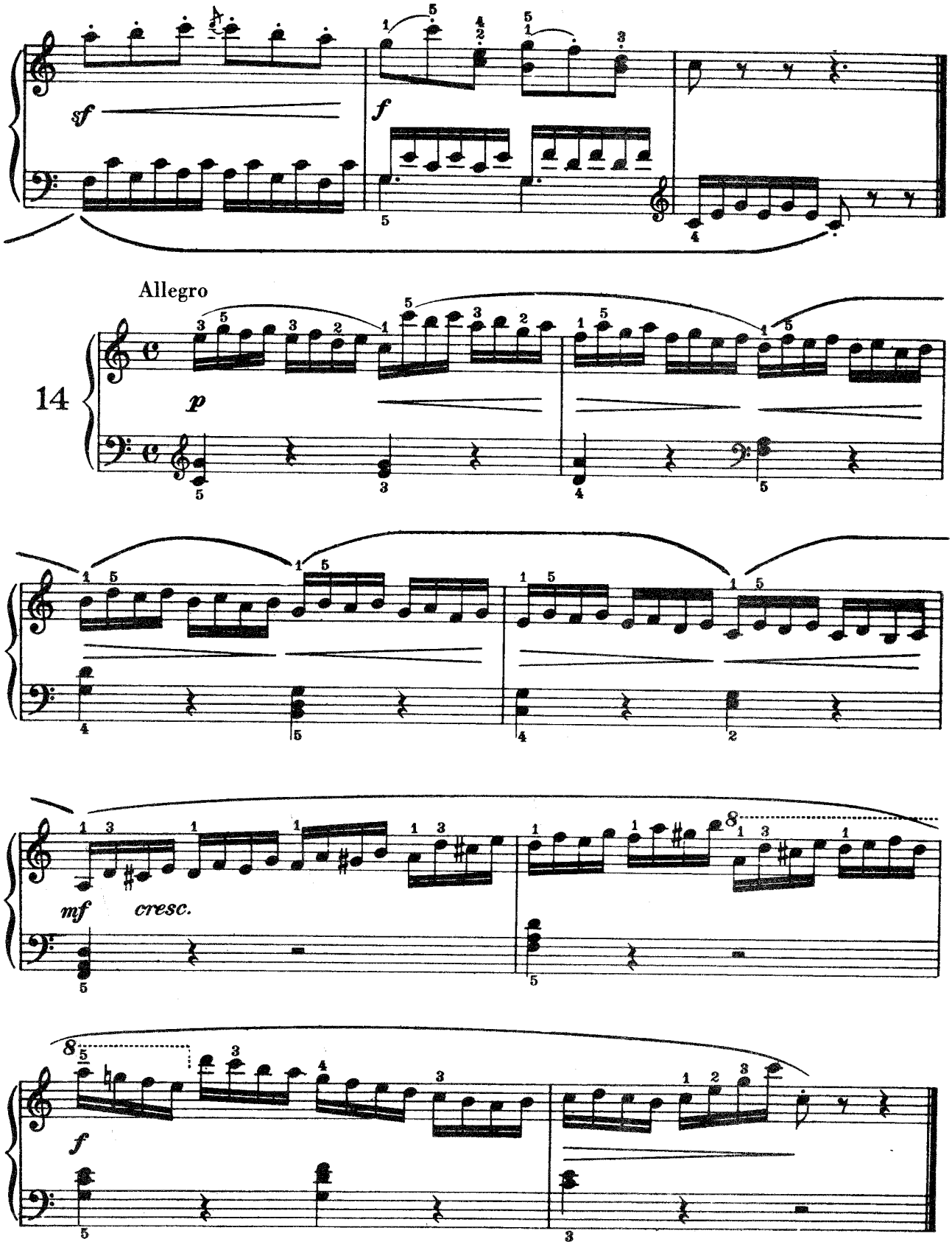
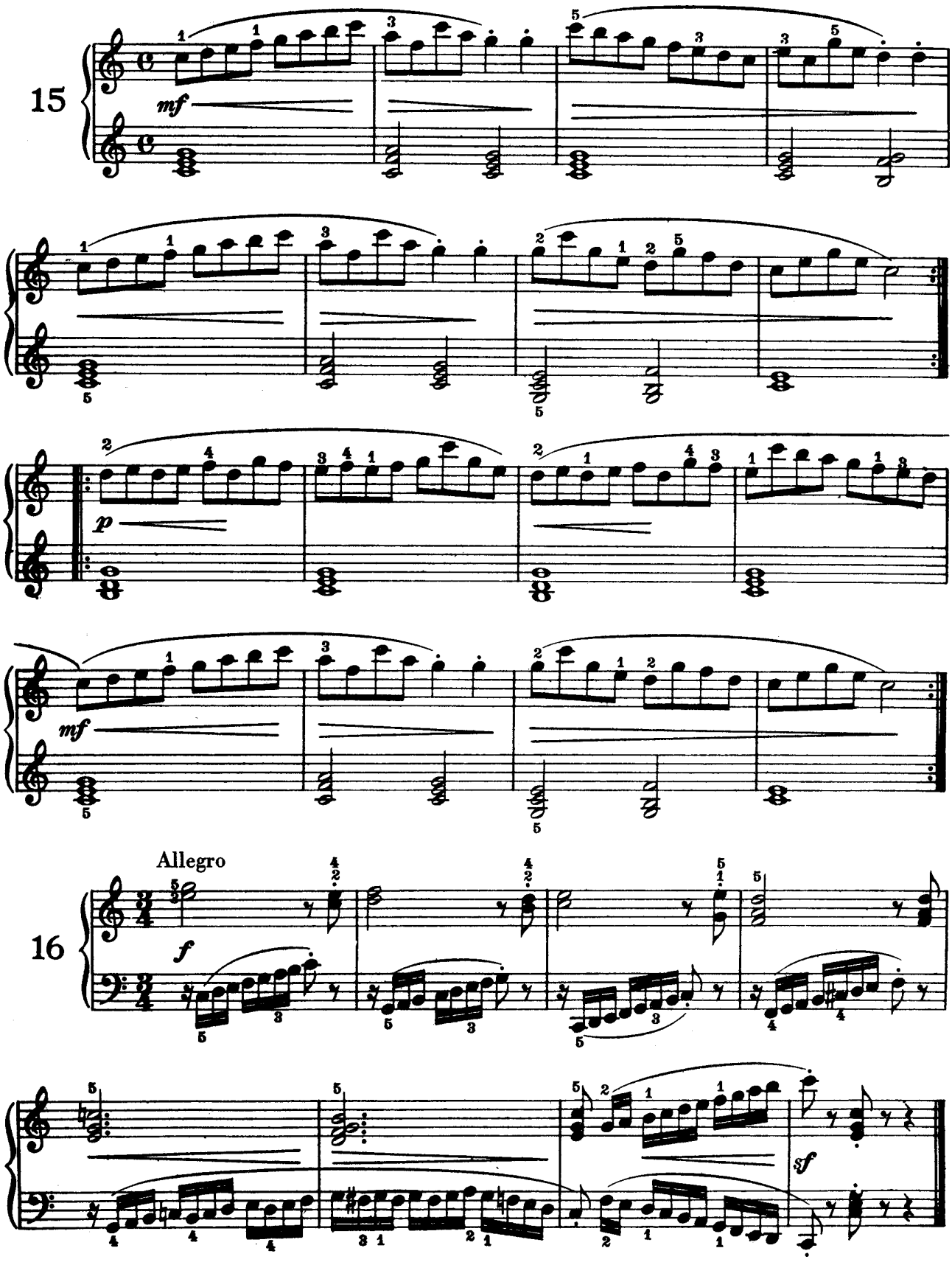
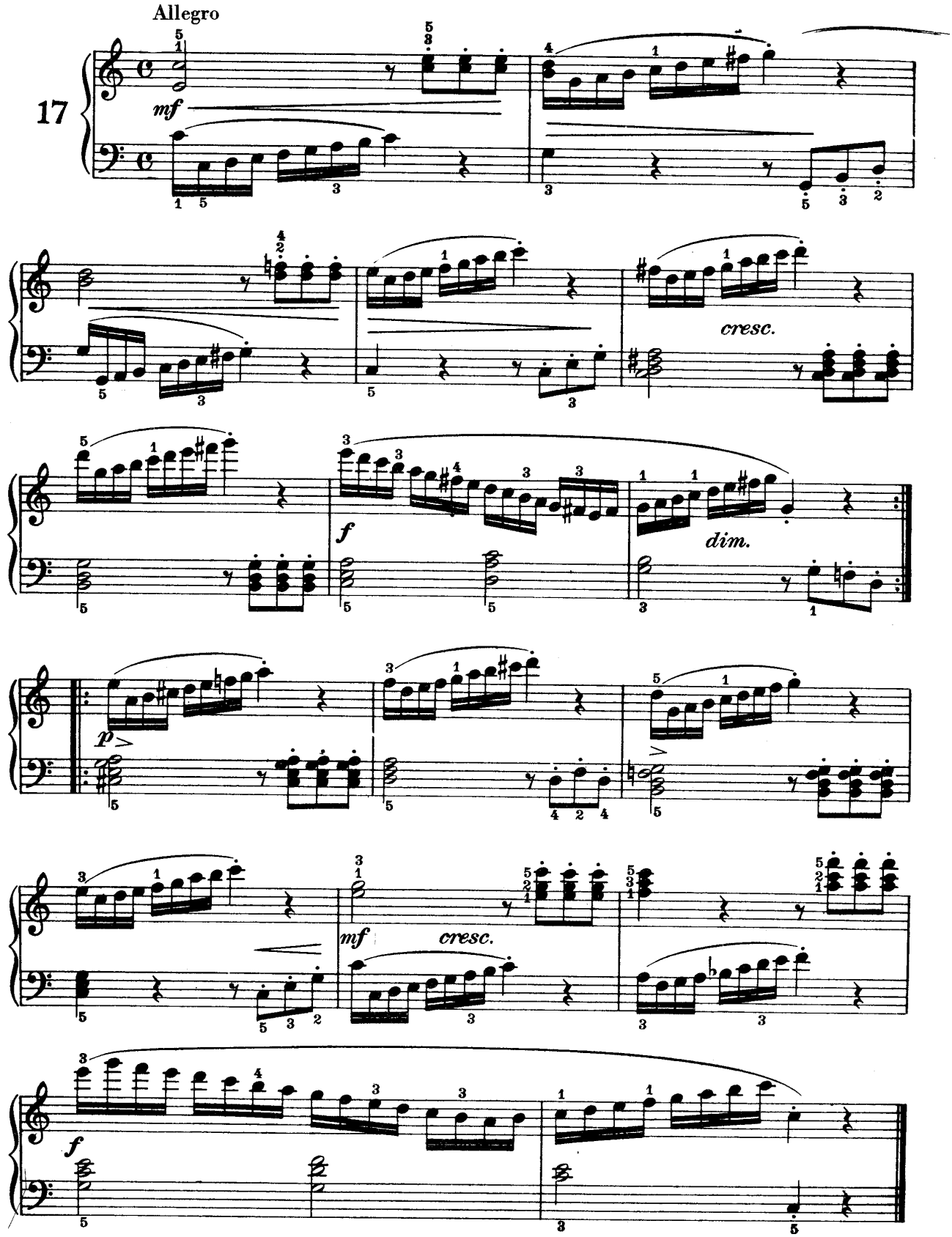
11
p
cresc.


Andante
12
mf
cresc.
8
mf
cresc.
f
8
dim.
Vivace
13
p dolce


sf
f
Allegro
14
p
mf
cresc.
f


15
mf
p
mf
Allegro
16
f
sf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mf
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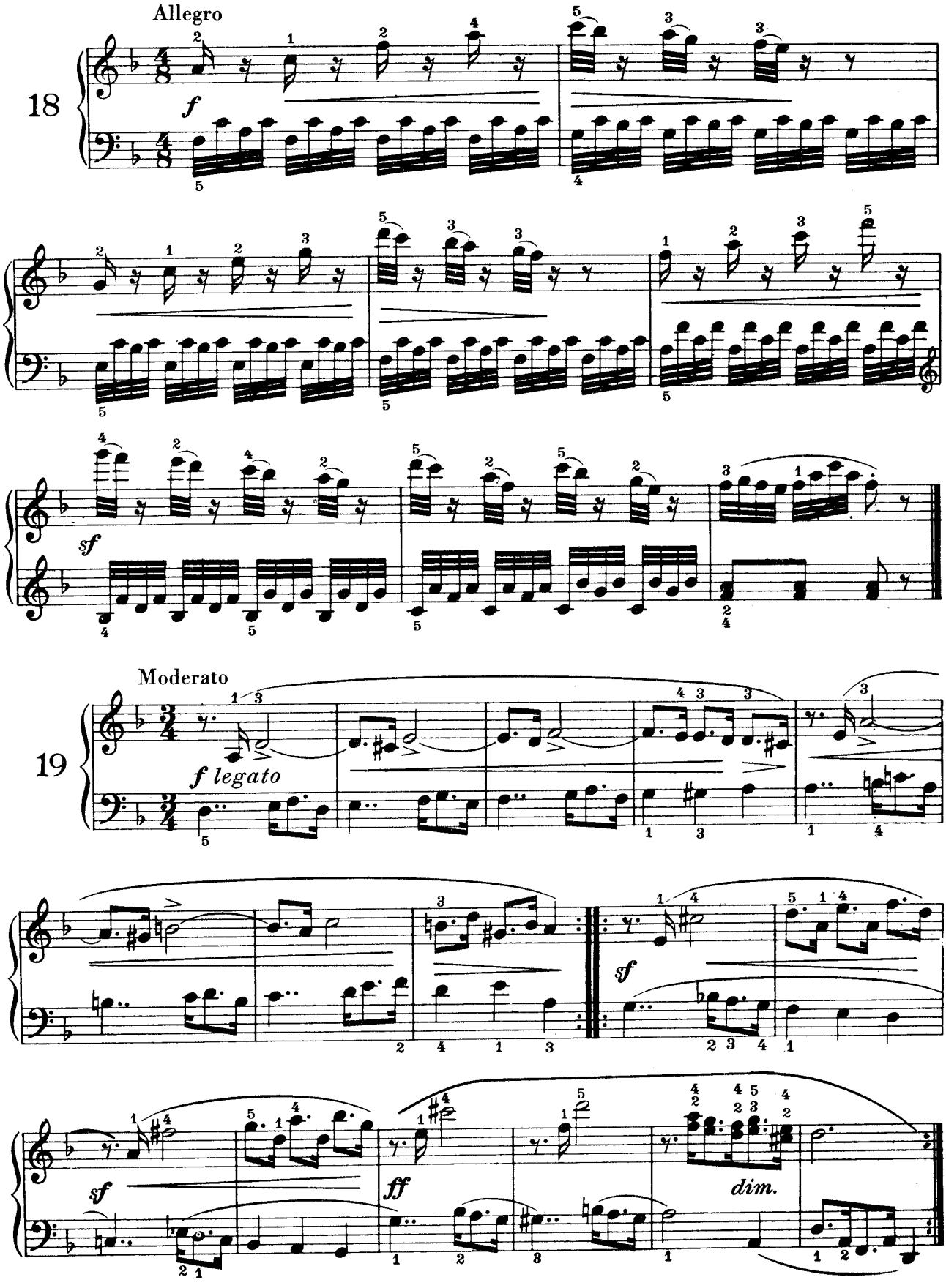
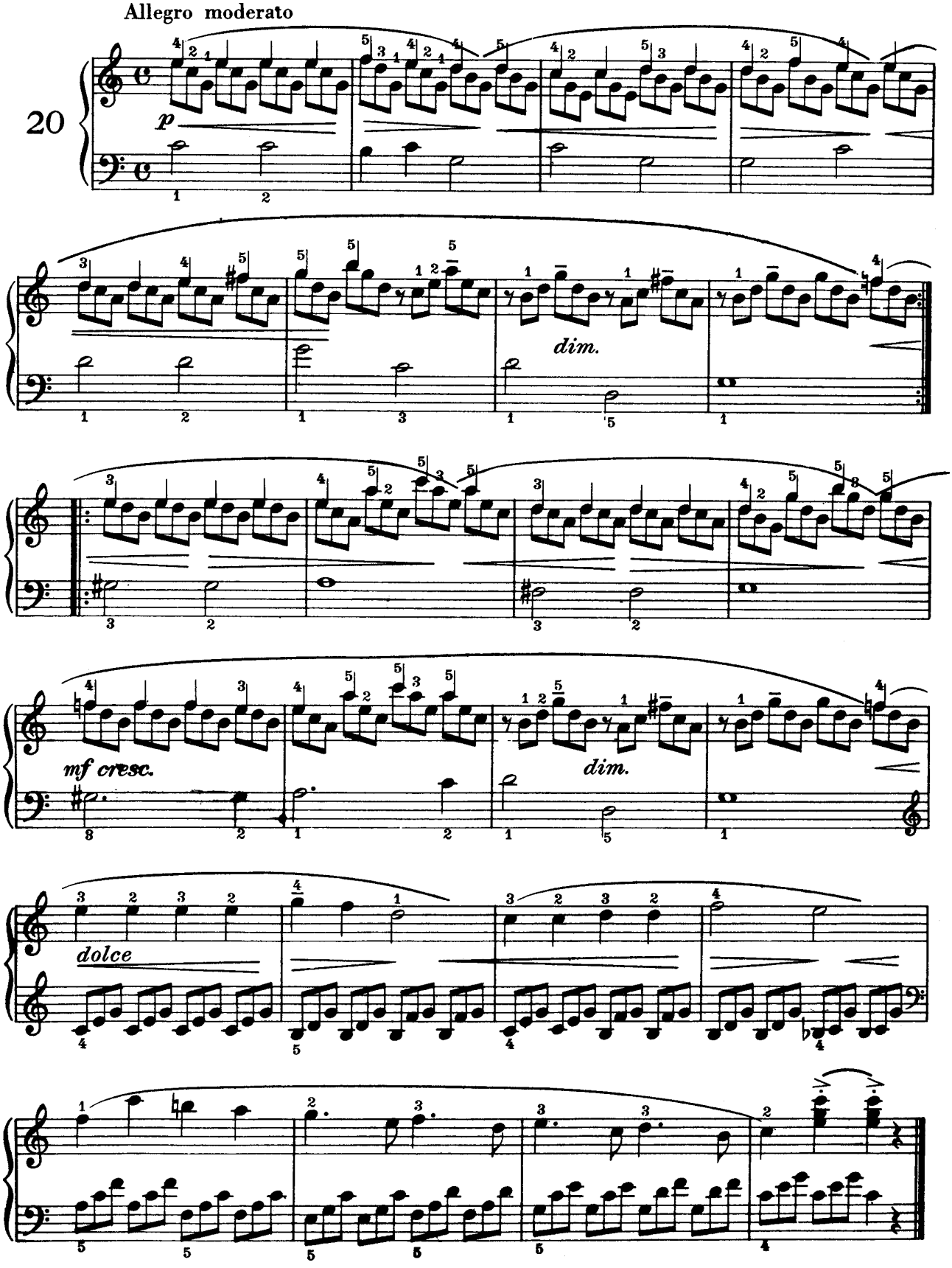
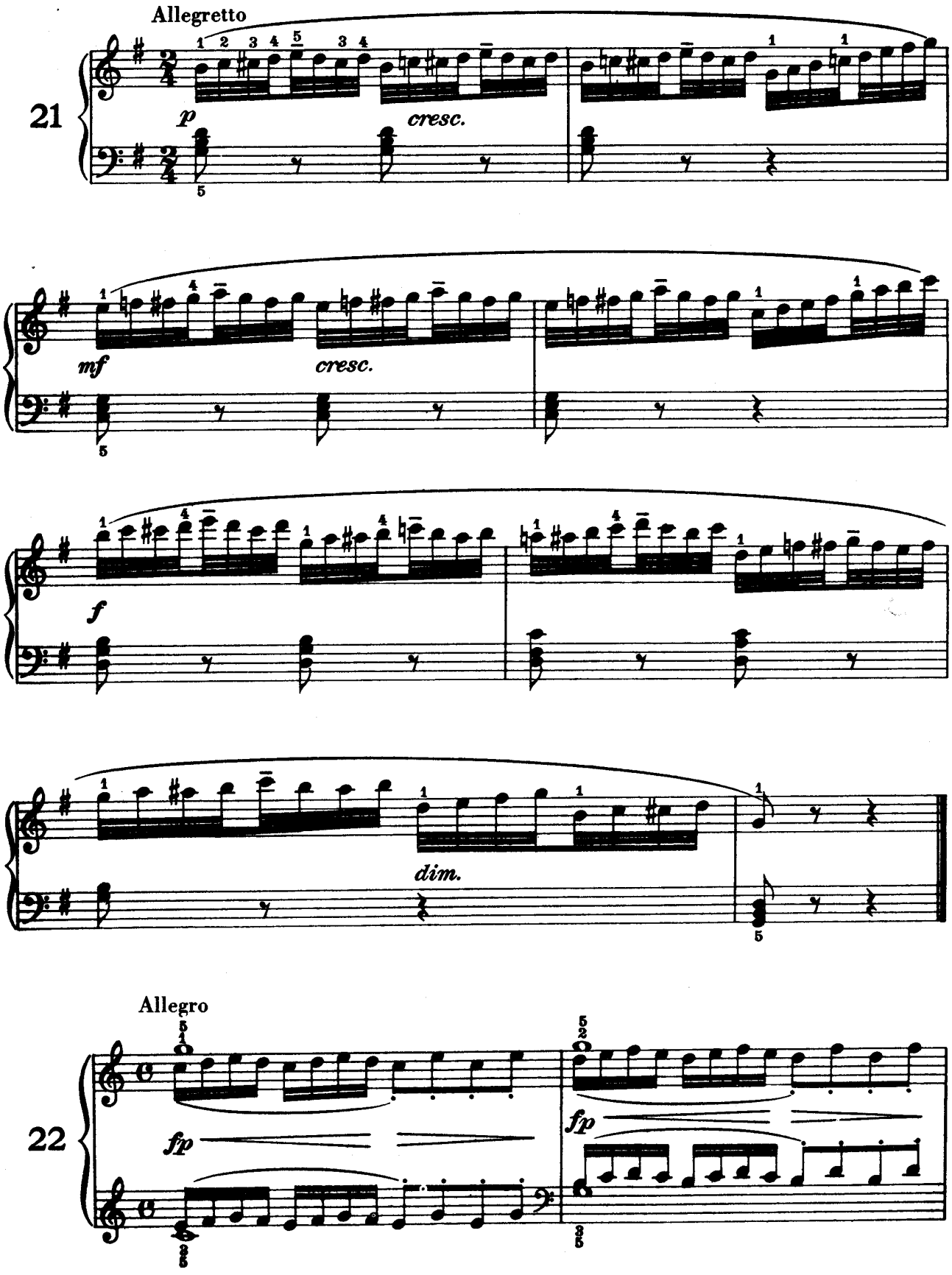
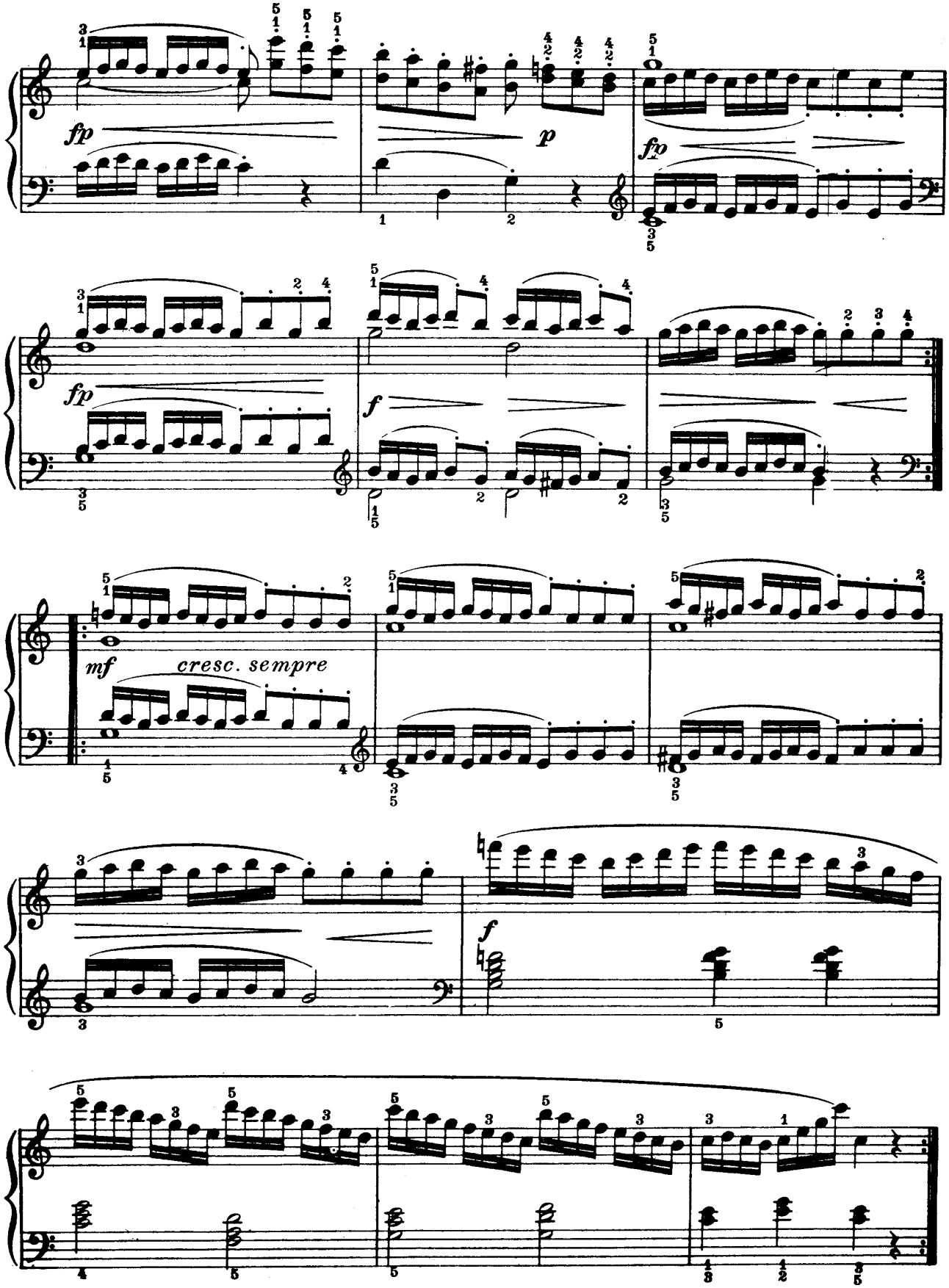
f
dim.
p
mf
cresc.
f


Allegro
18
f
sf
Moderato
19
f legato
sf
sf
ff
dim.


Allegro moderato
20
p
dim.
mf cresc.
dim.
dolce


Allegretto
21
p
cresc.
mf
cresc.
f
dim.
Allegro
22
fp
fp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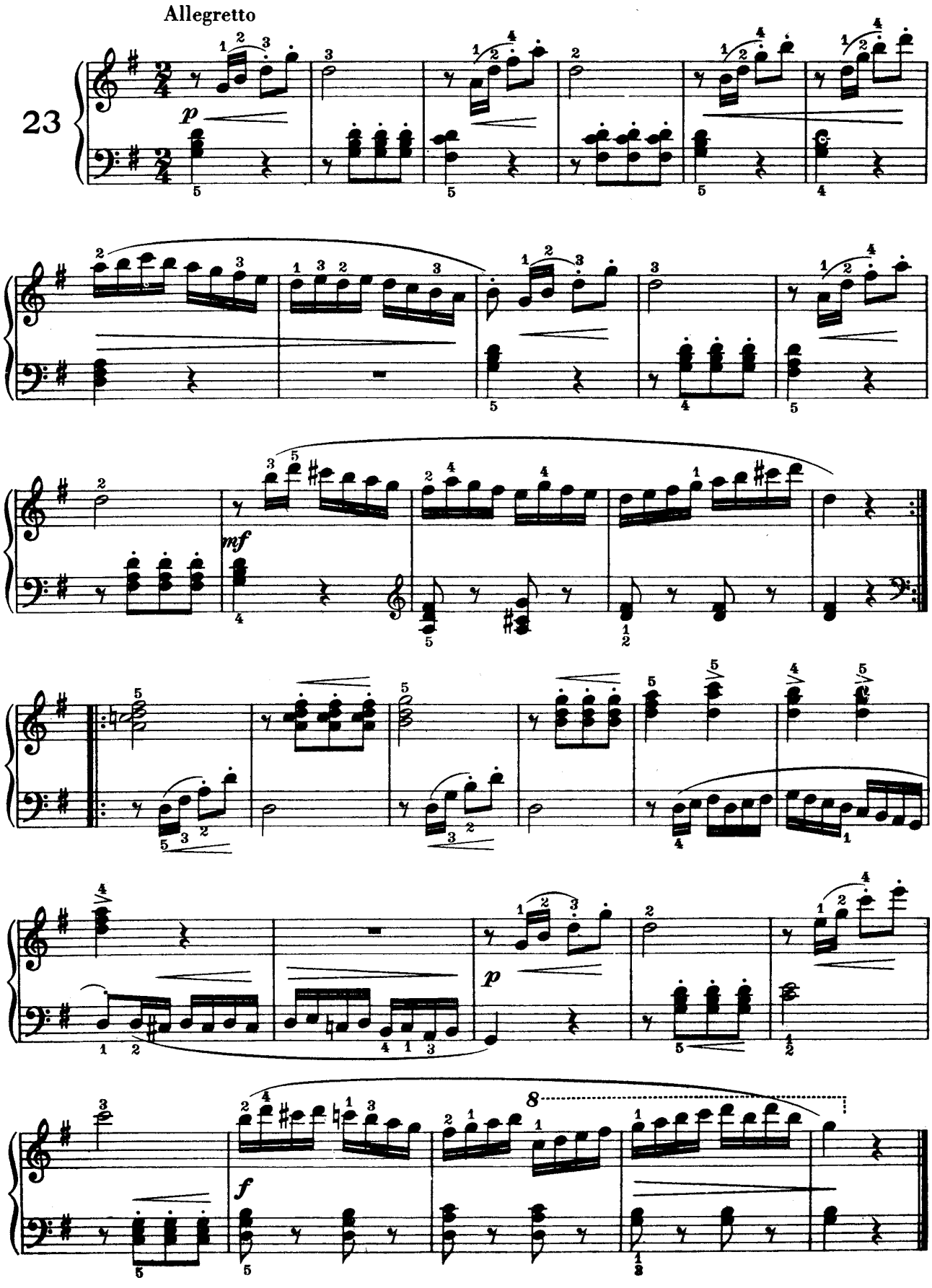
p
fp
fp
f
mf
cresc. sempre
f


Allegretto
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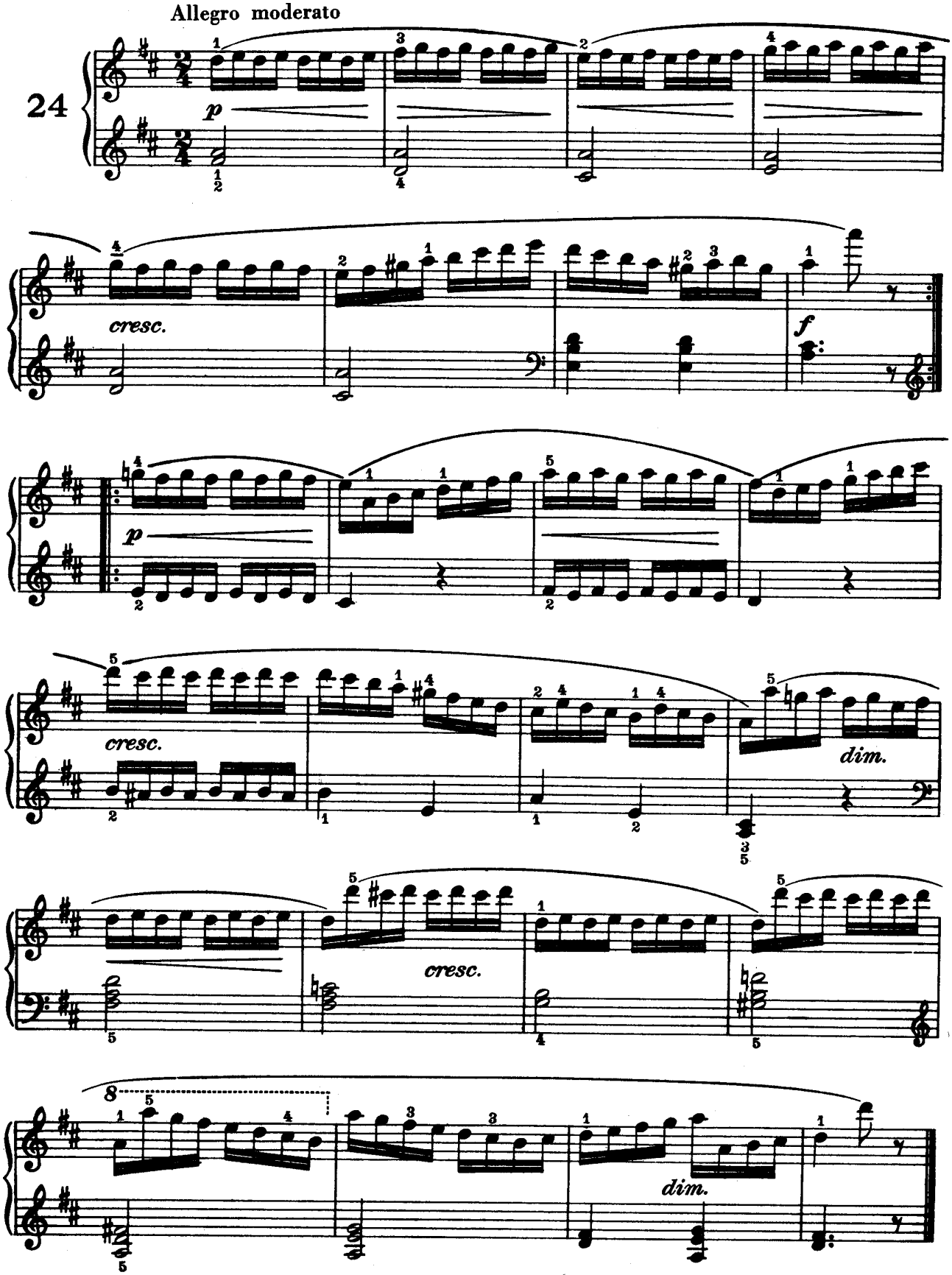
p
mf
p
f
8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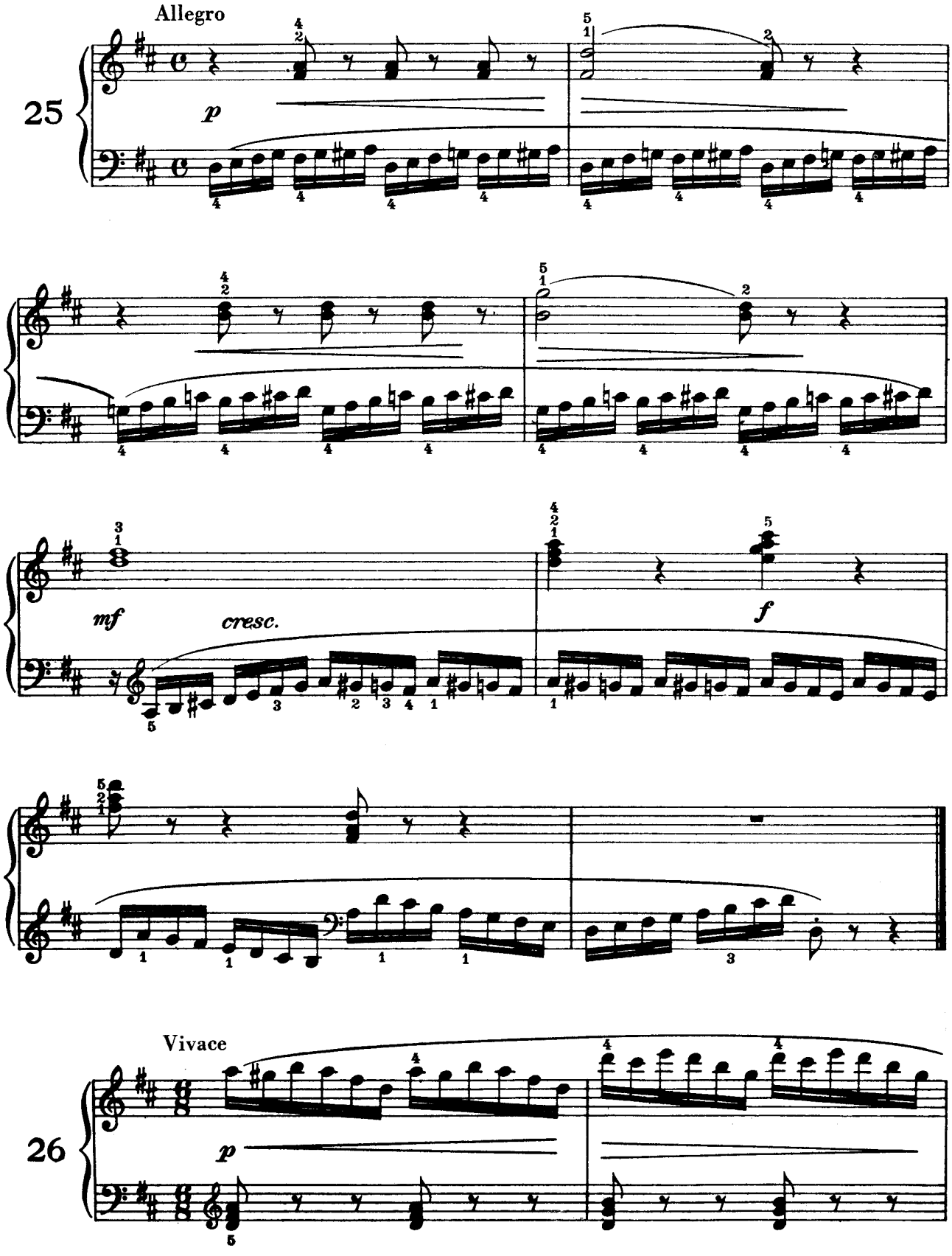
p
cresc.
f
p
cresc.
dim.
cresc.
8
dim.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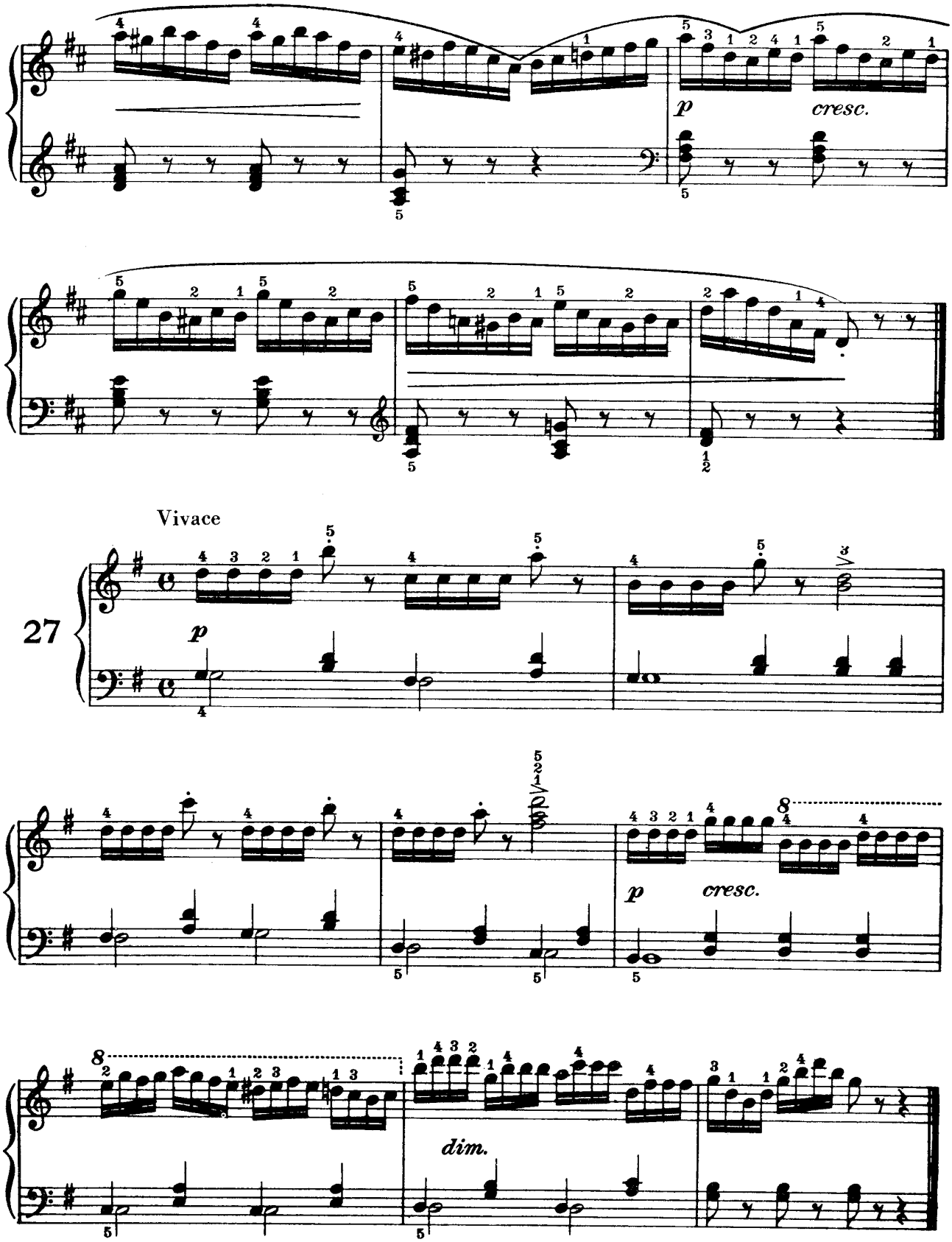
cresc.
f
Vivace
26
p


p
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Vivace
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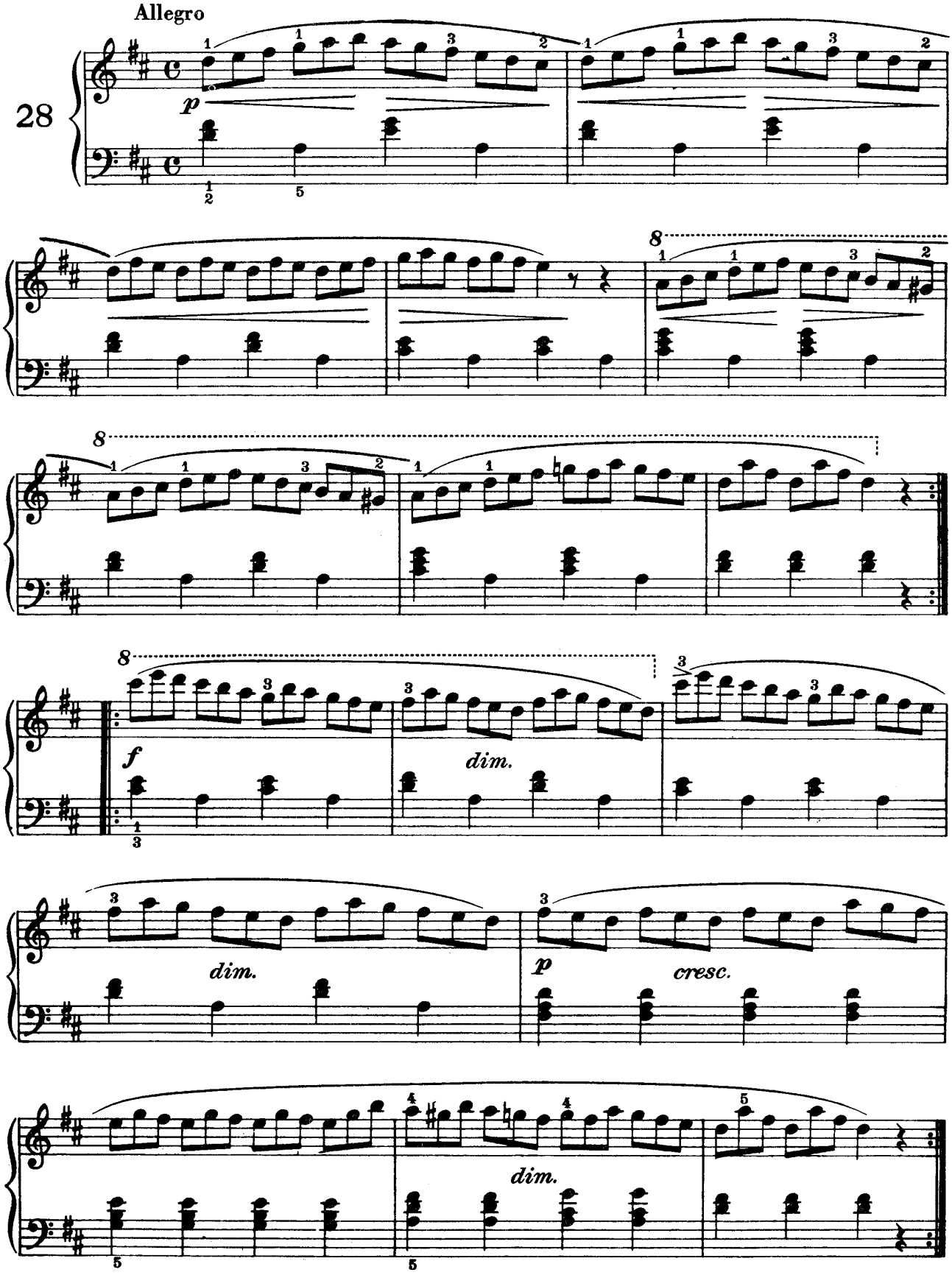
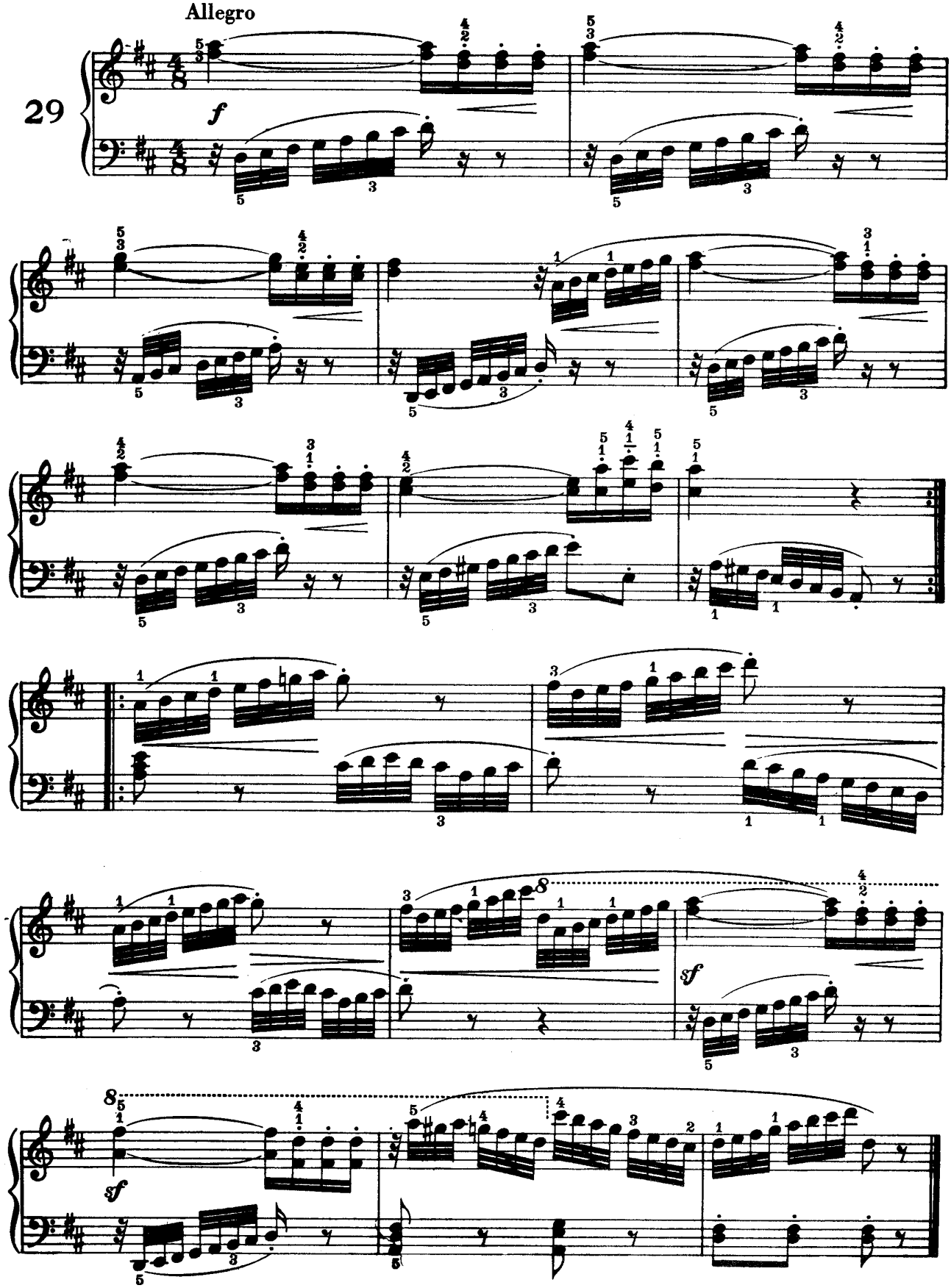
p
p
cresc.
dim.


Allegro
28
p
8
8
f
dim.
dim.
p
cresc.
dim.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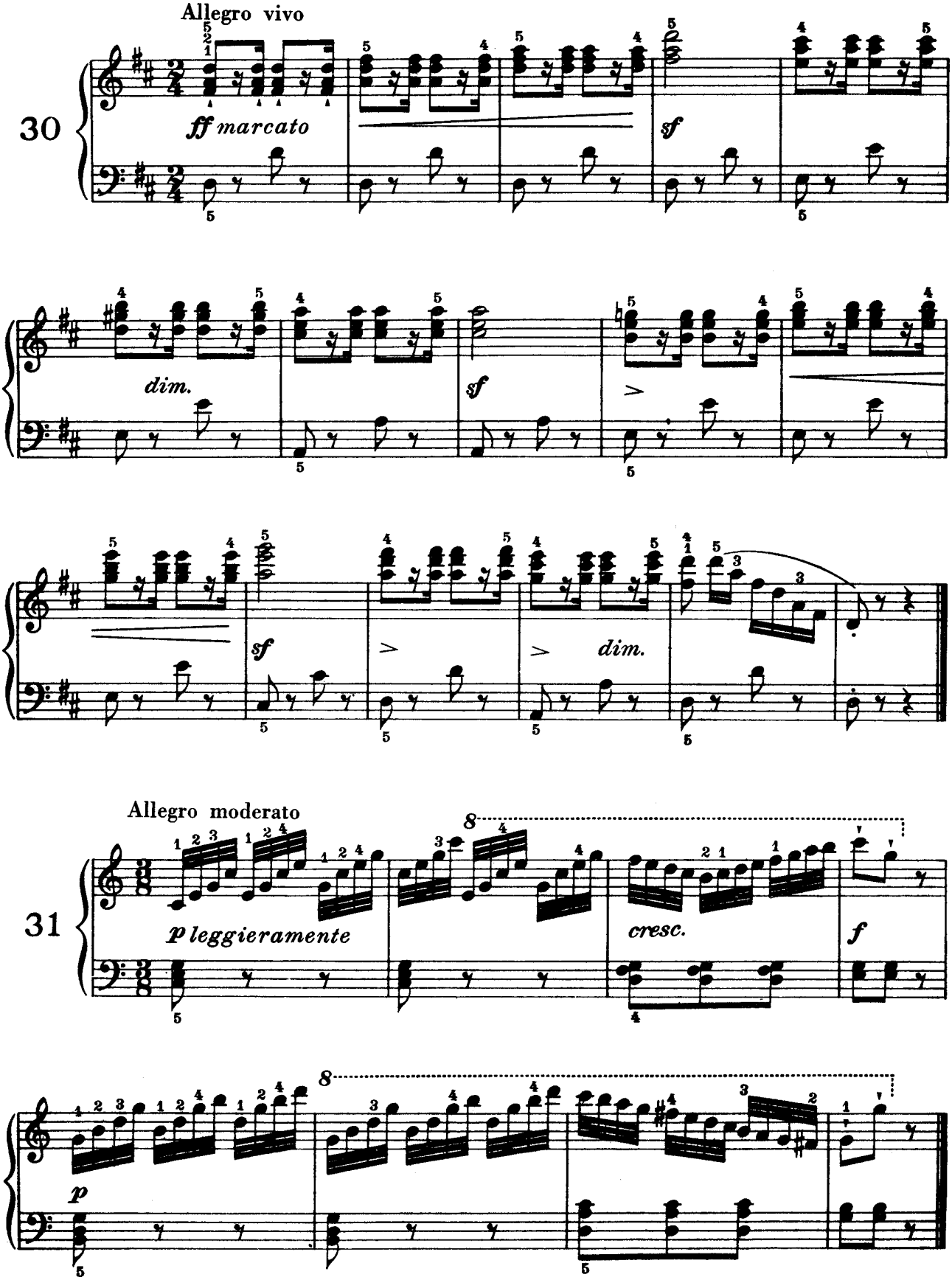
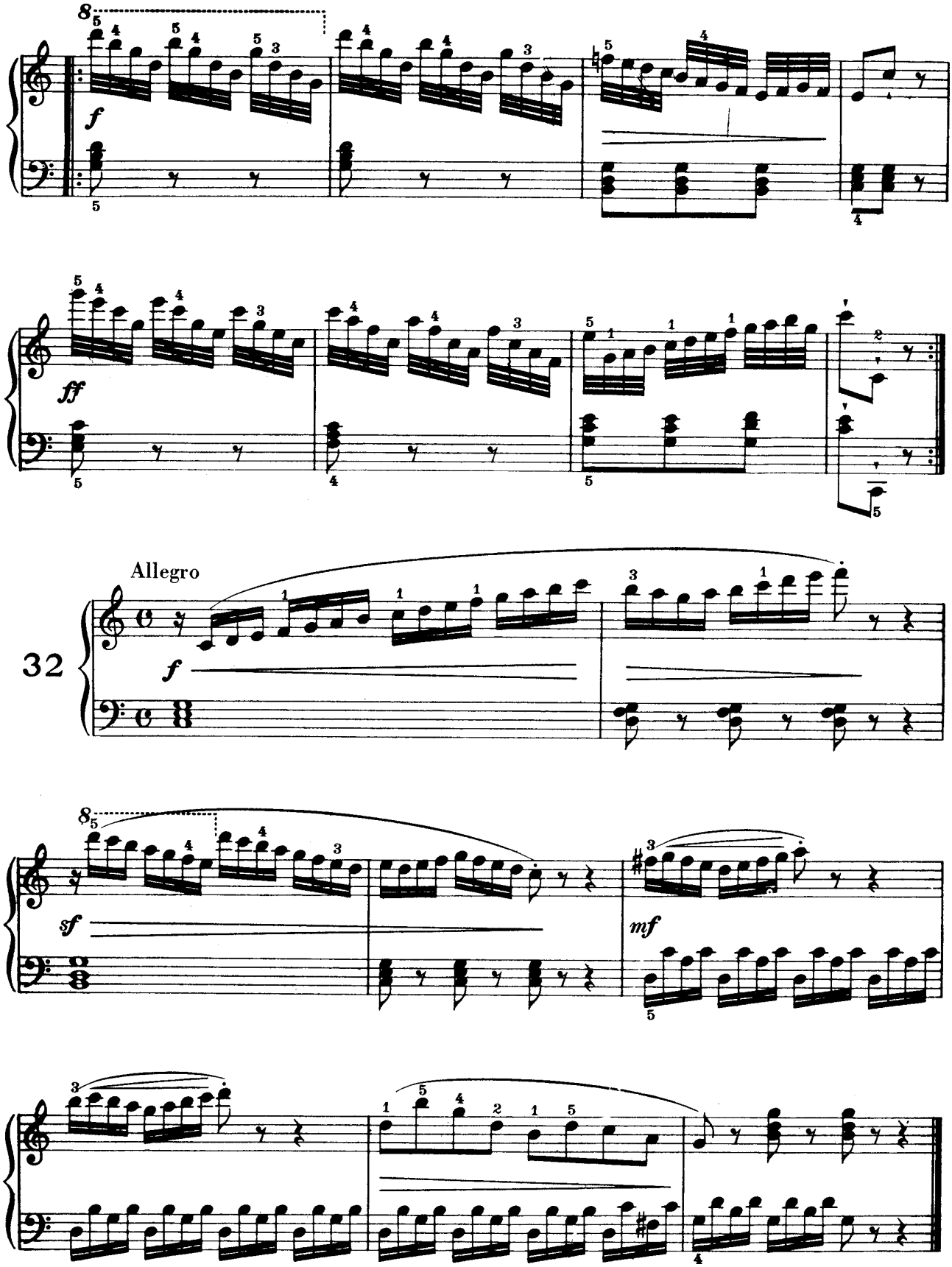
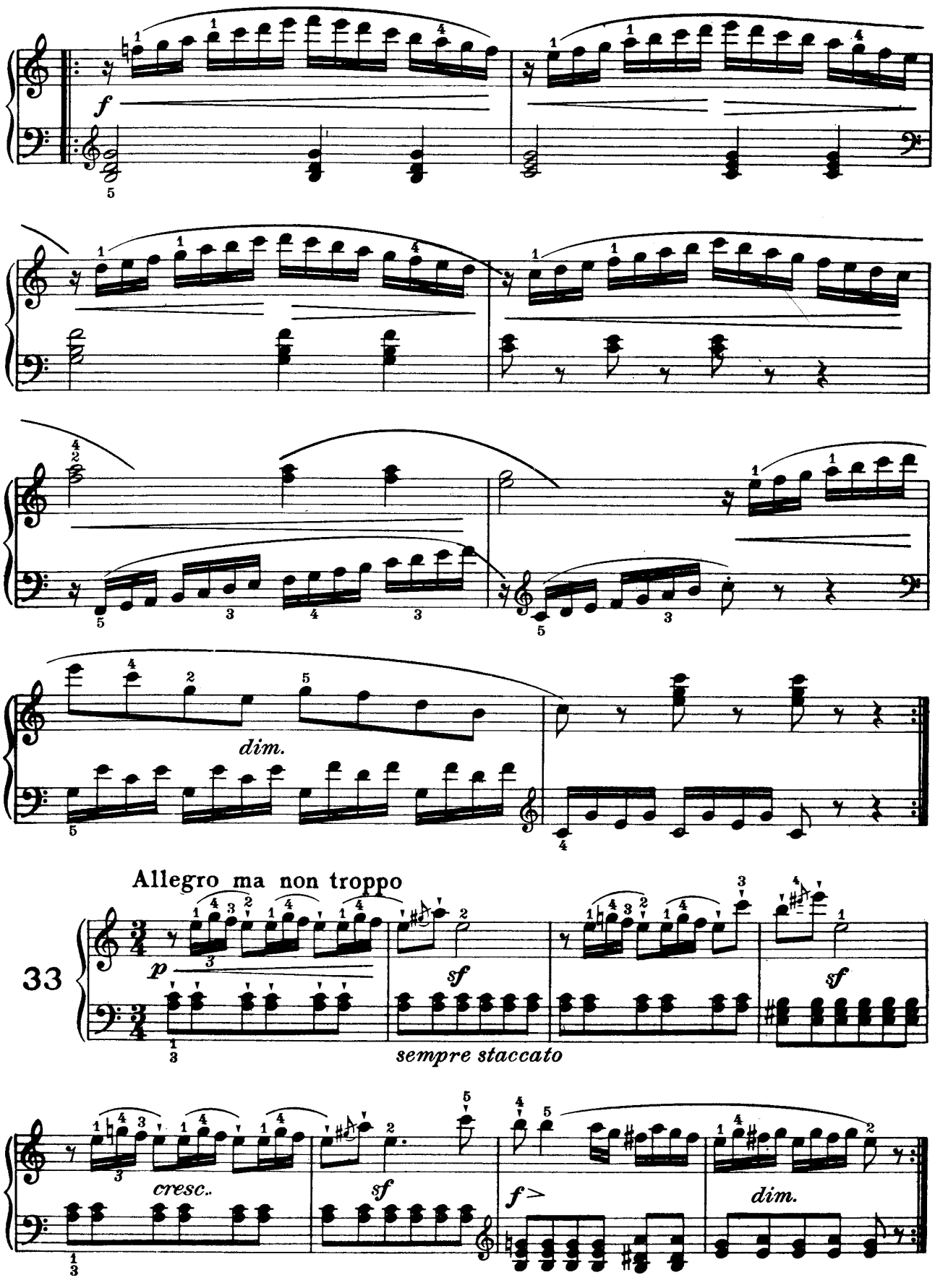
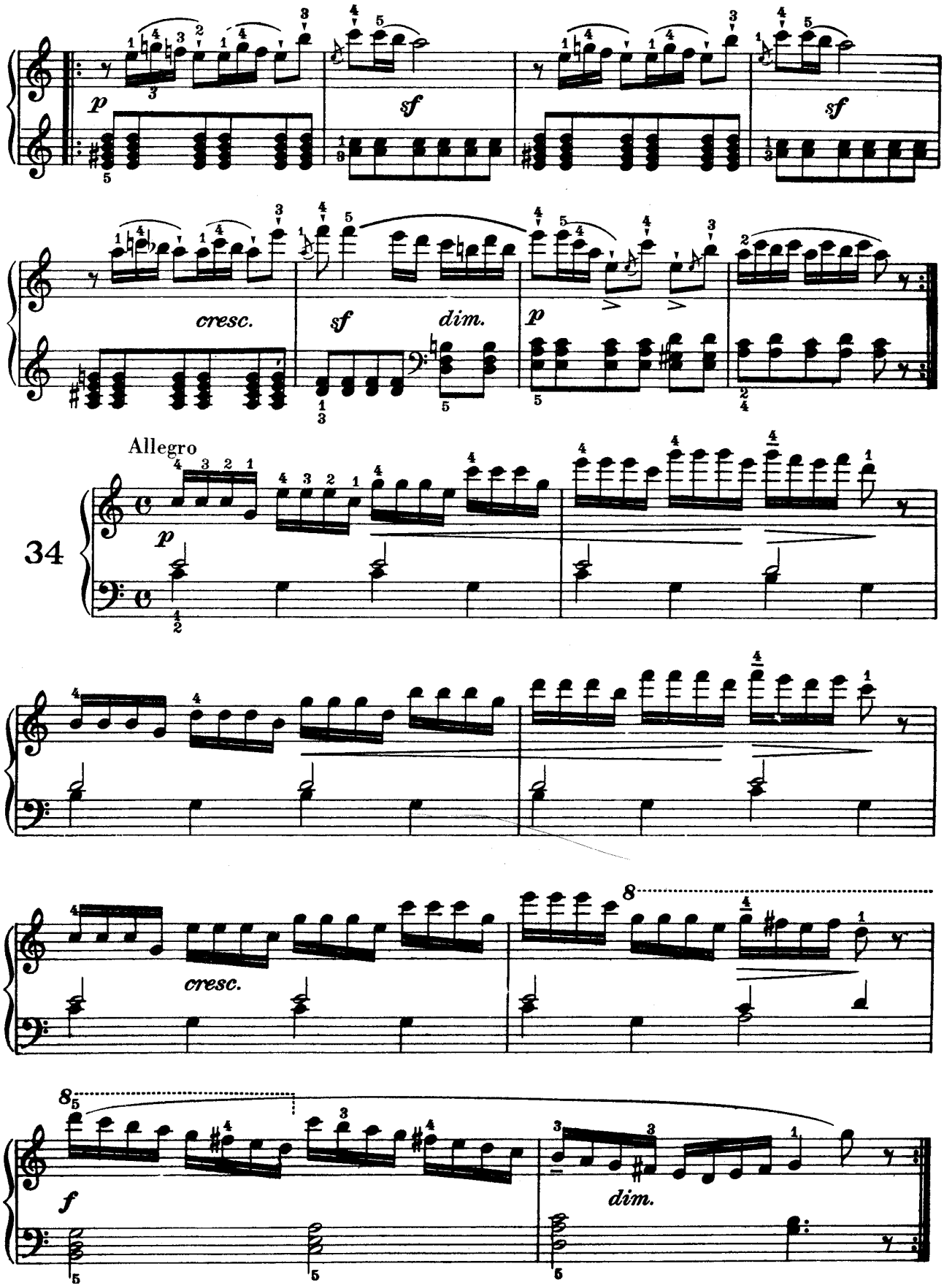
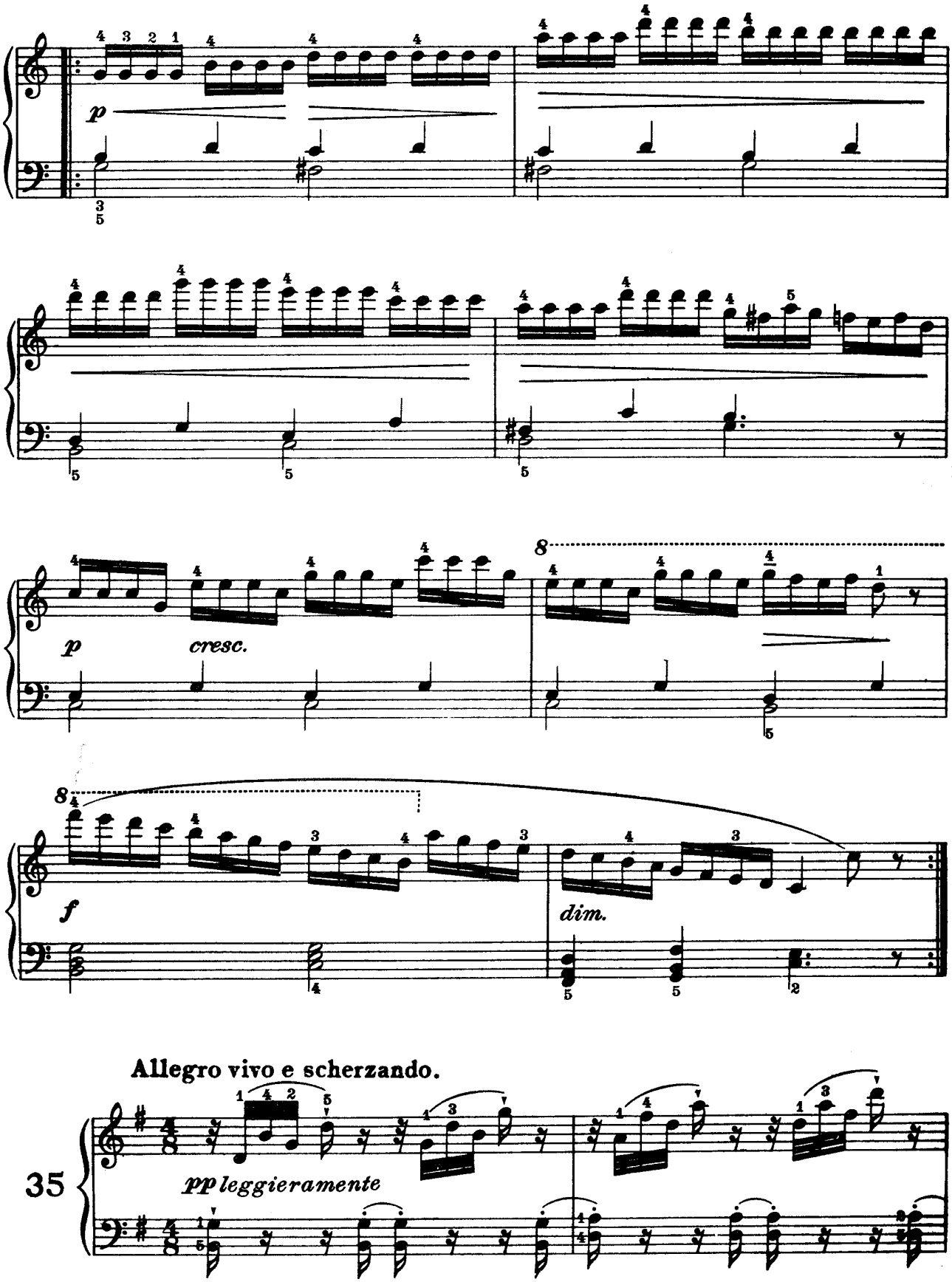
f
sf
sf

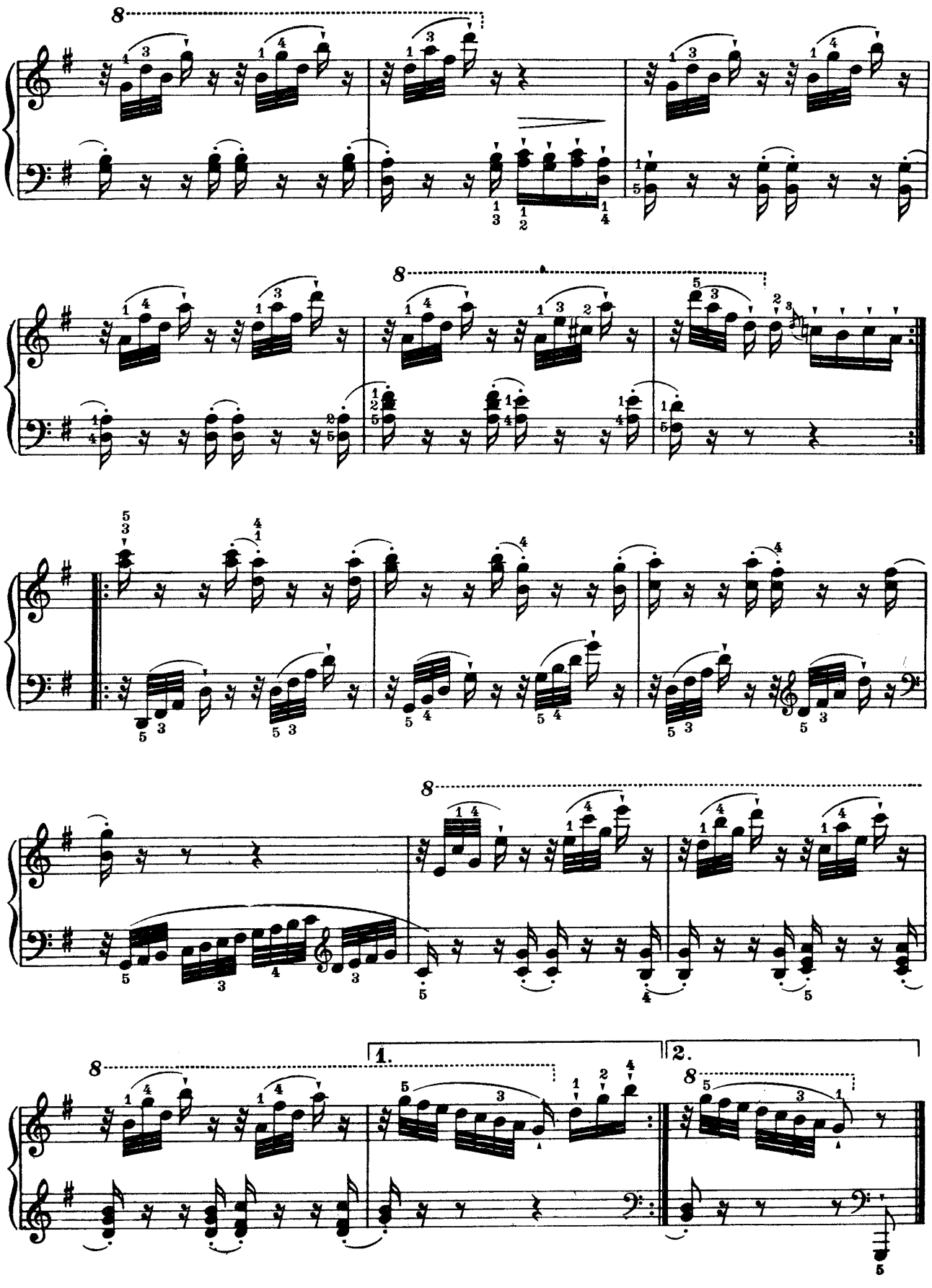

Allegro vivo
30
ff marcato
sf
dim.
sf
sf
dim.
Allegro moderato
31
p leggieramente
cresc.
f
p

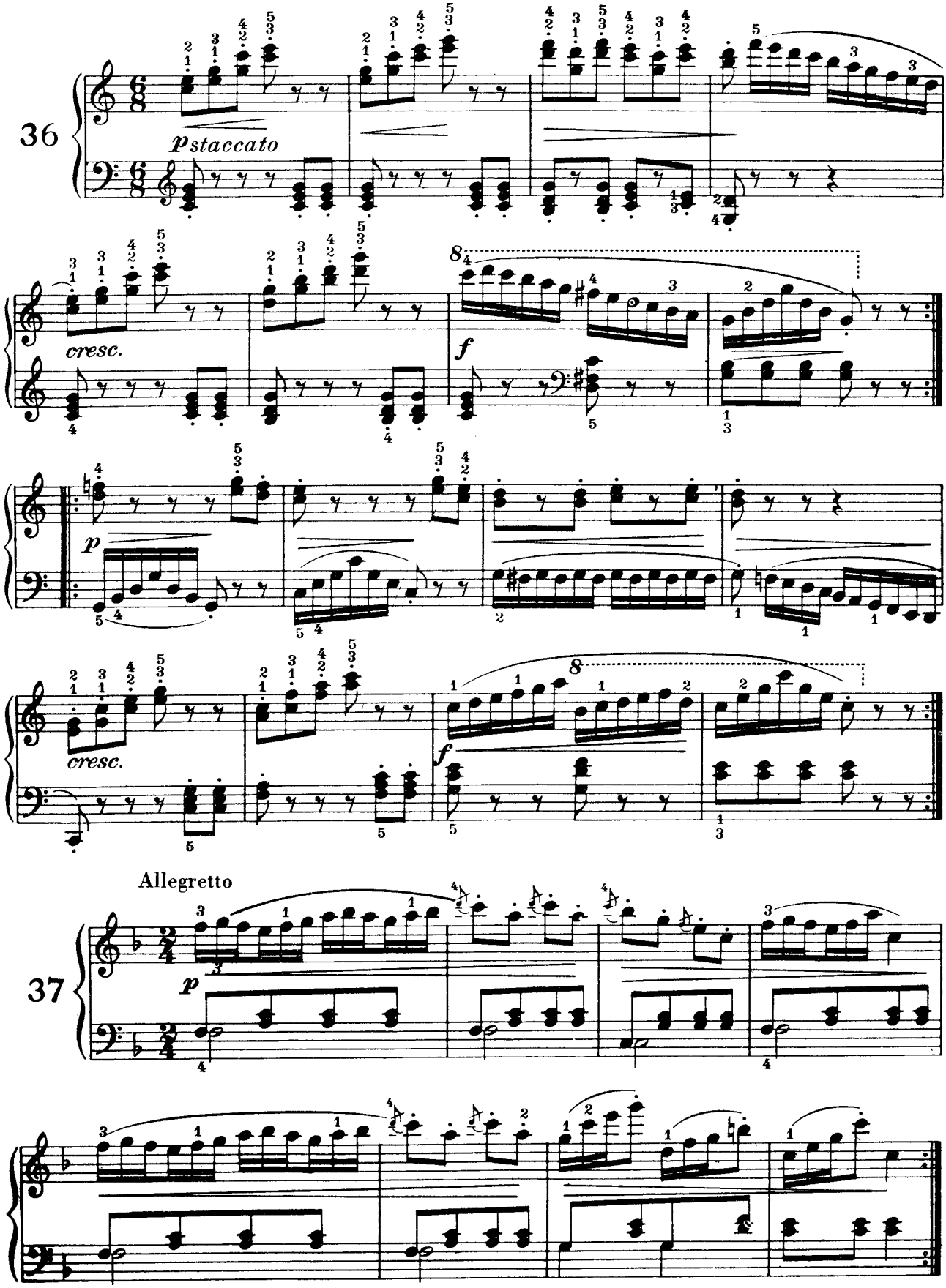

f
ff
Allegro
32
f
sf
mf


f
dim.
Allegro ma non troppo
33
p
sf
sempre staccato
cresc.
f
dim.


p
sf
sf
cresc.
sf
dim.
p
Allegro
34
p
cresc.
8
8
f
dim.


p
cresc.
8
f
dim.
Allegro vivo e scherzando.
35
pp leggieramente


8
8
8
8
1.
2.
8
8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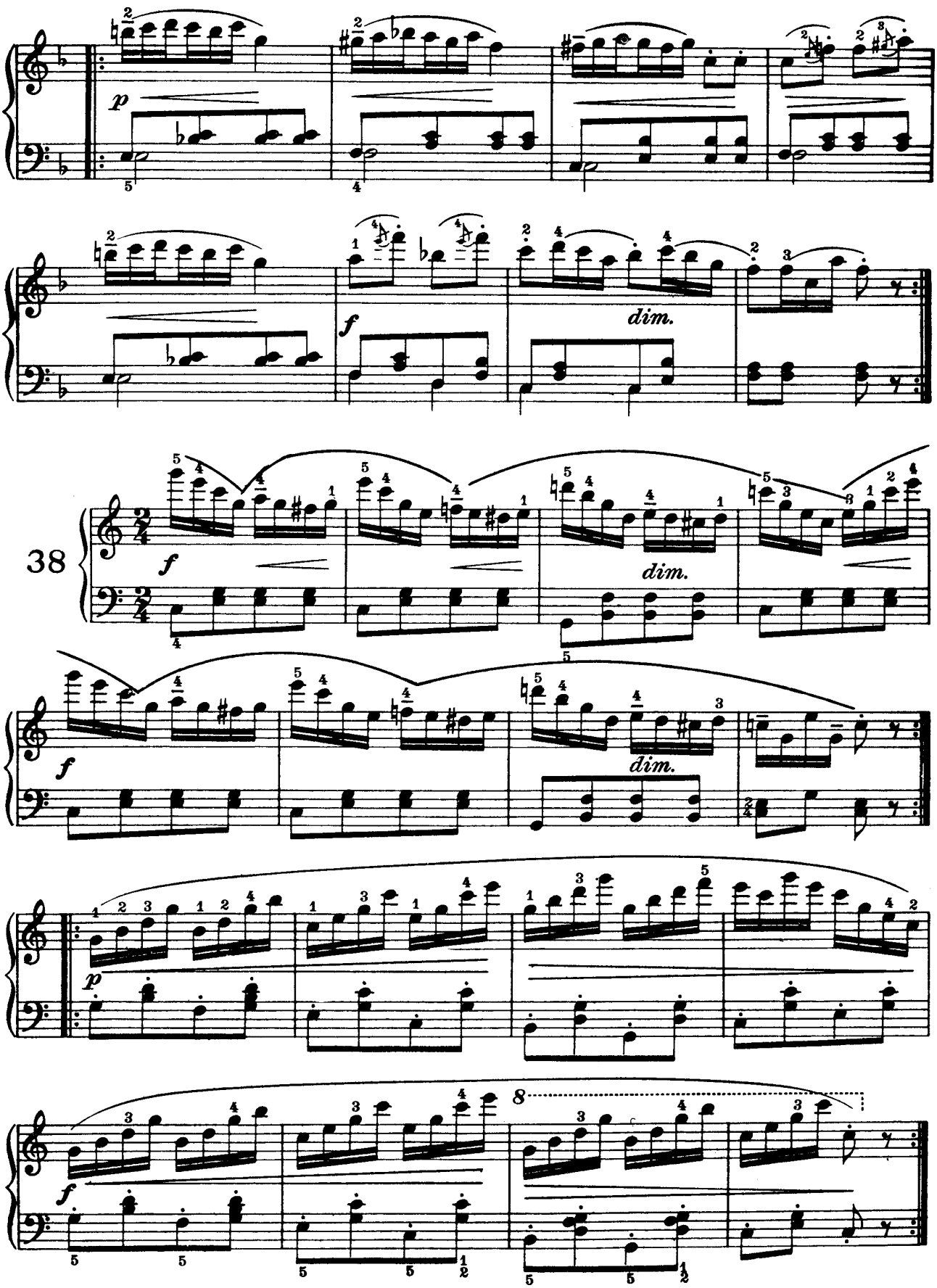
cresc.
f
p
cresc.
f
Allegretto
37
p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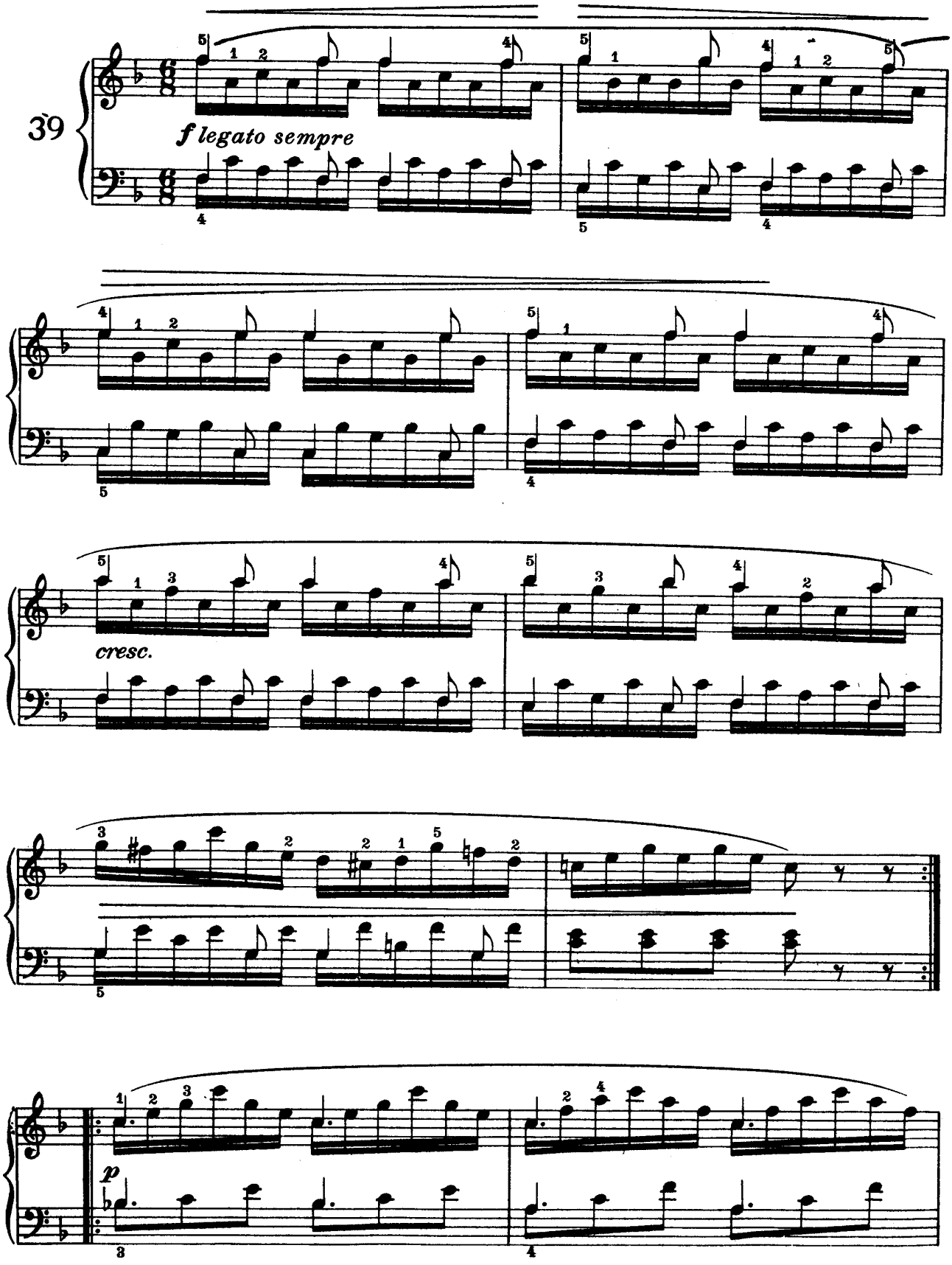
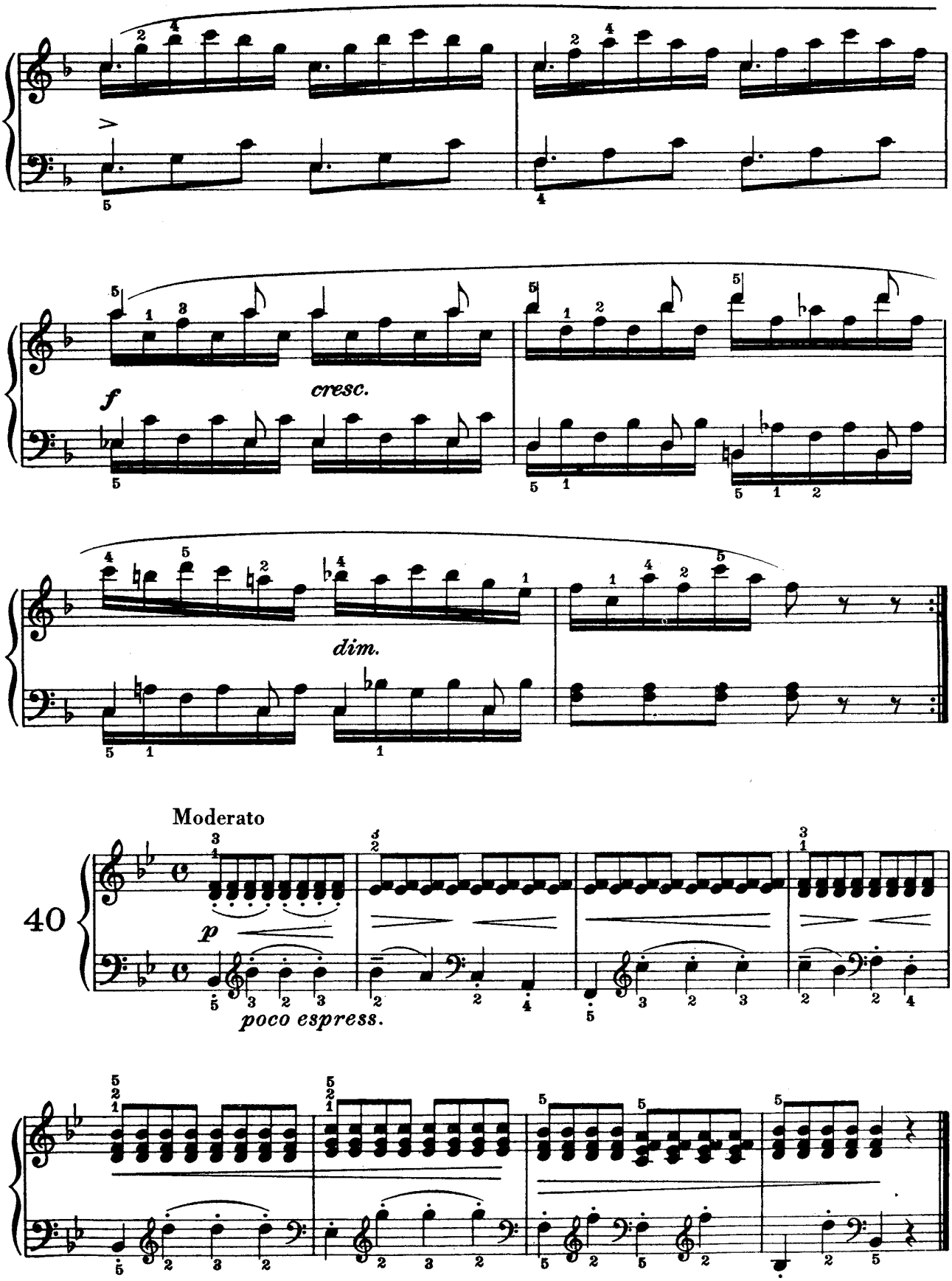
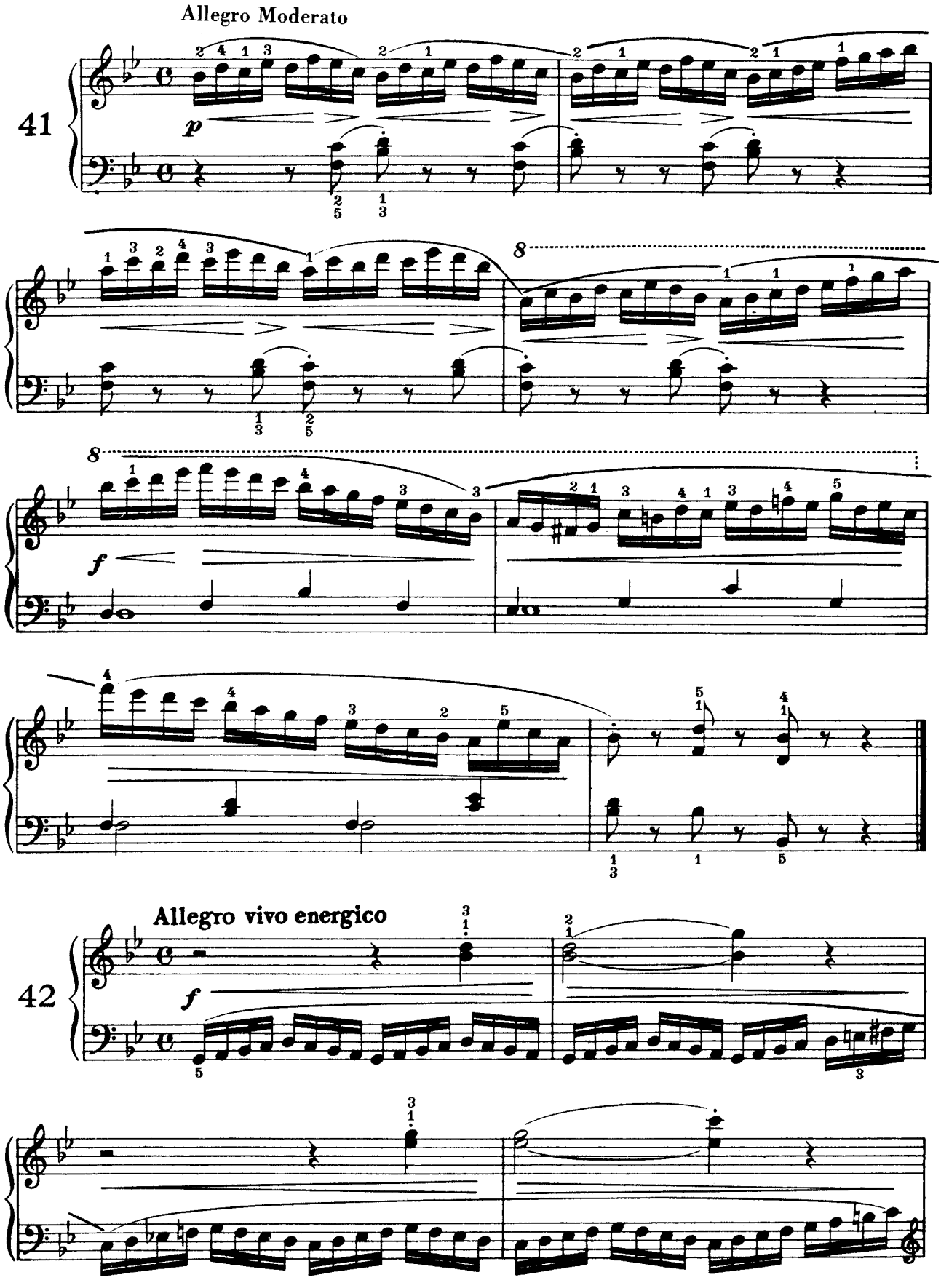
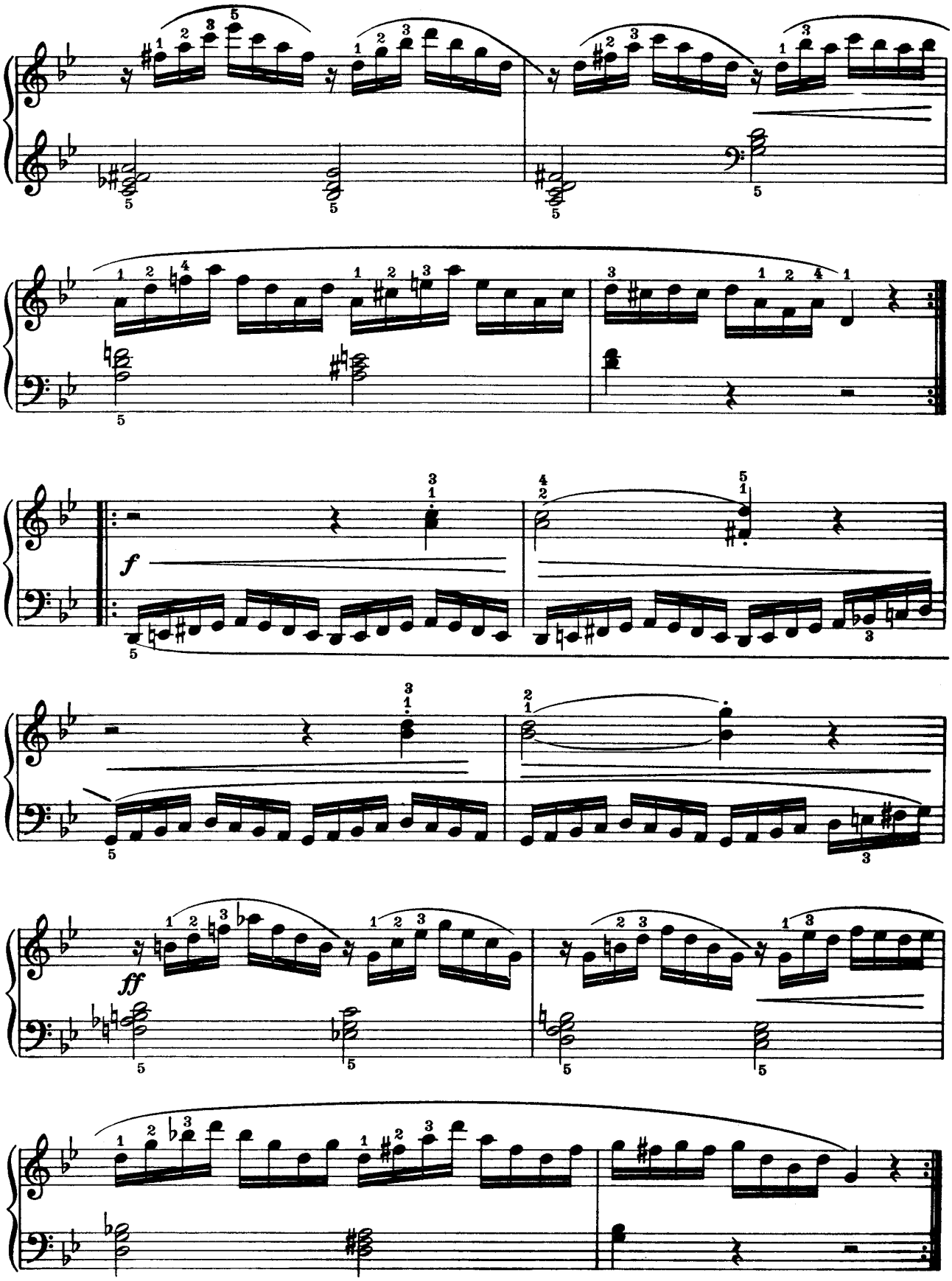
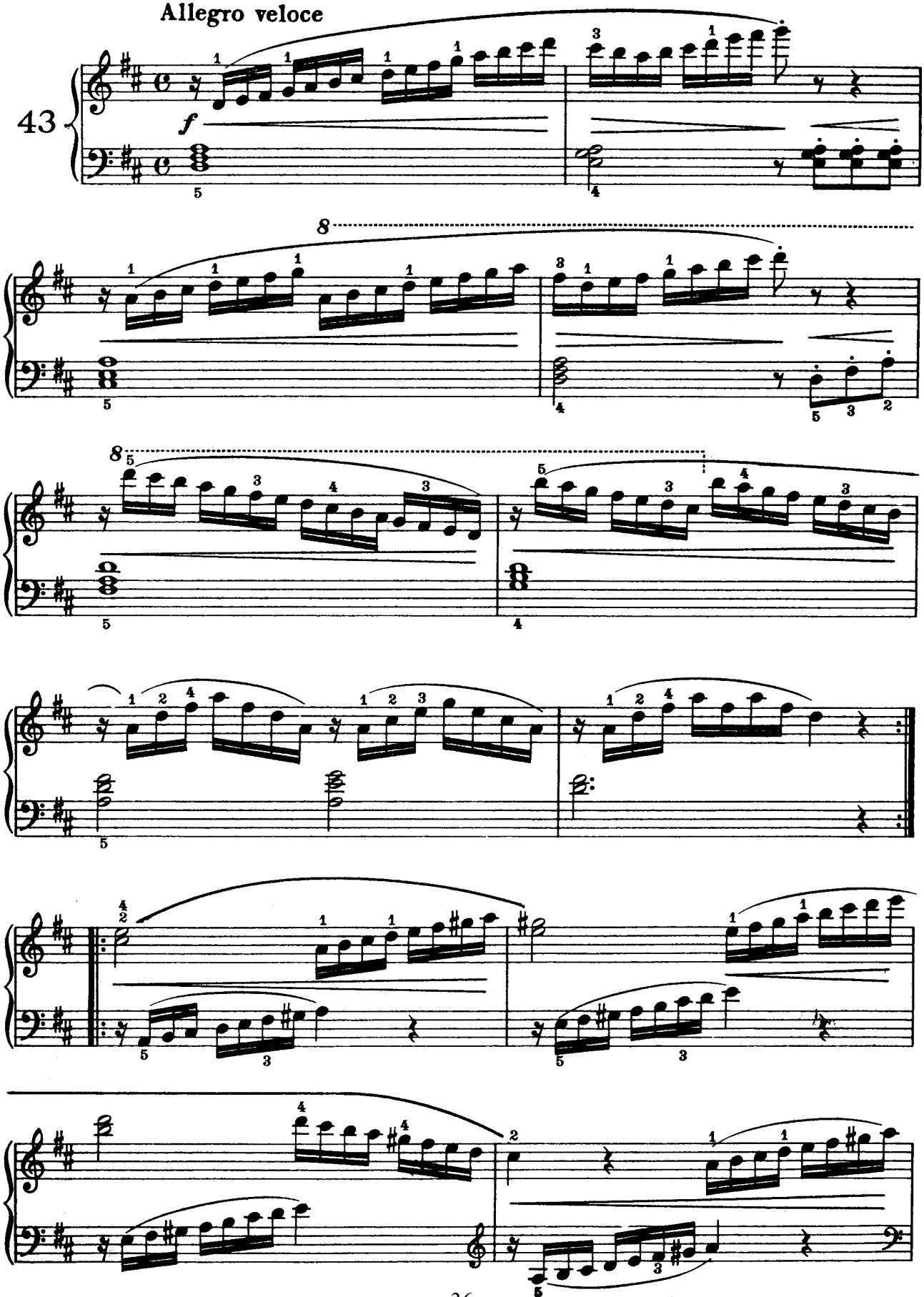
f
dim.
38
f
dim.
f
dim.
p
8
f

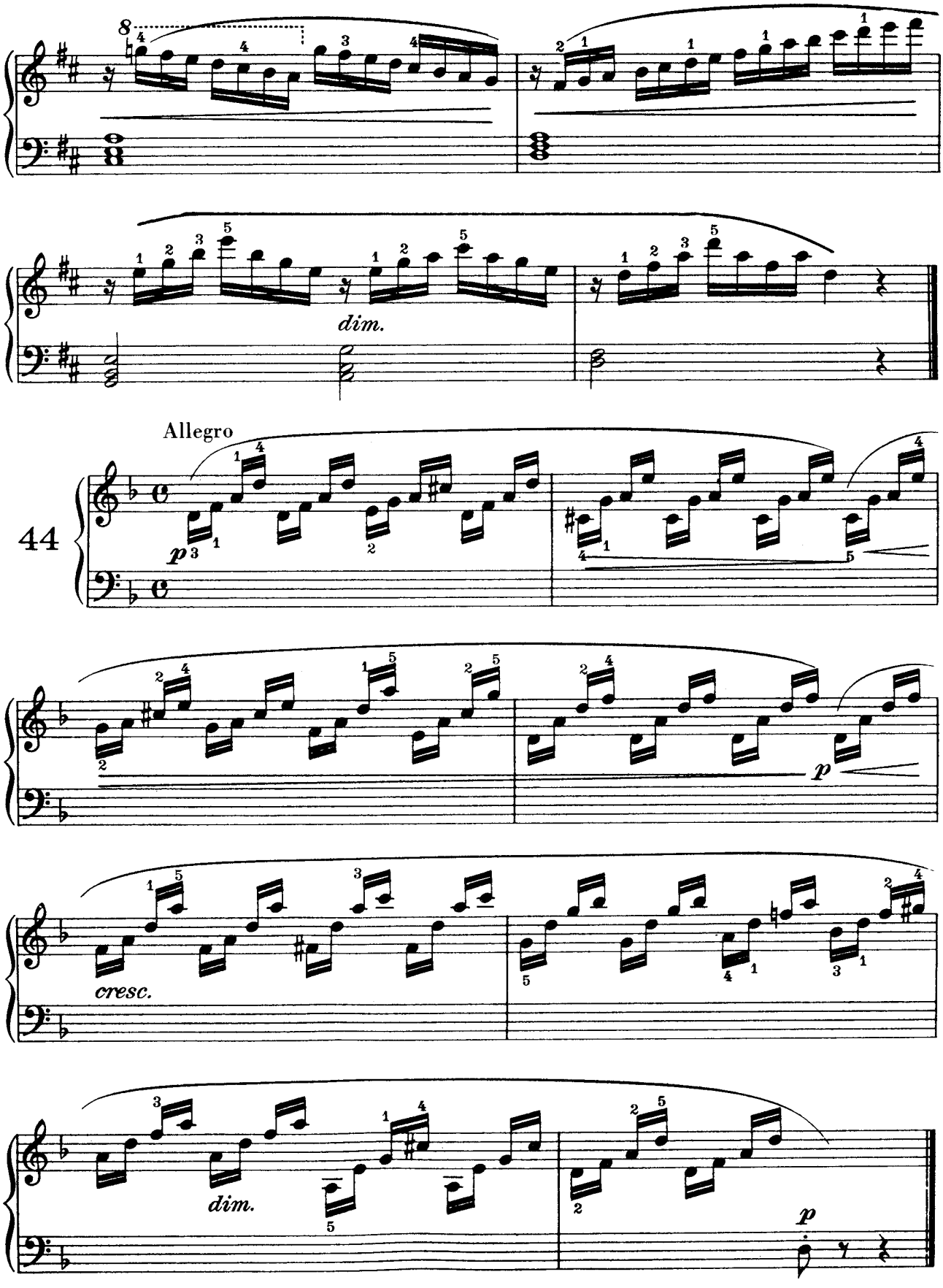

39
f legato sempre
cresc.
p

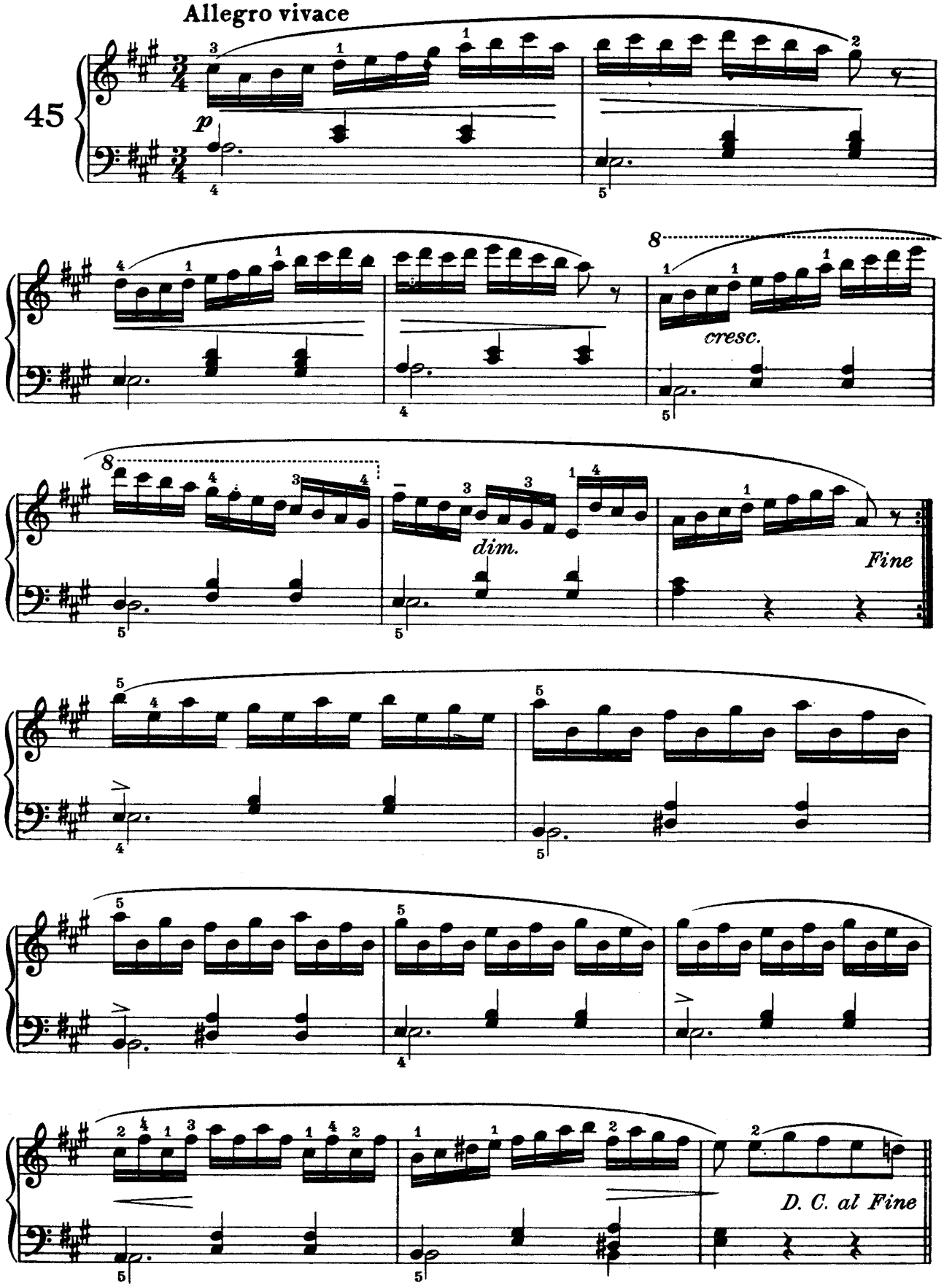

f
cresc.
dim.
Moderato
40
p
poco espress.

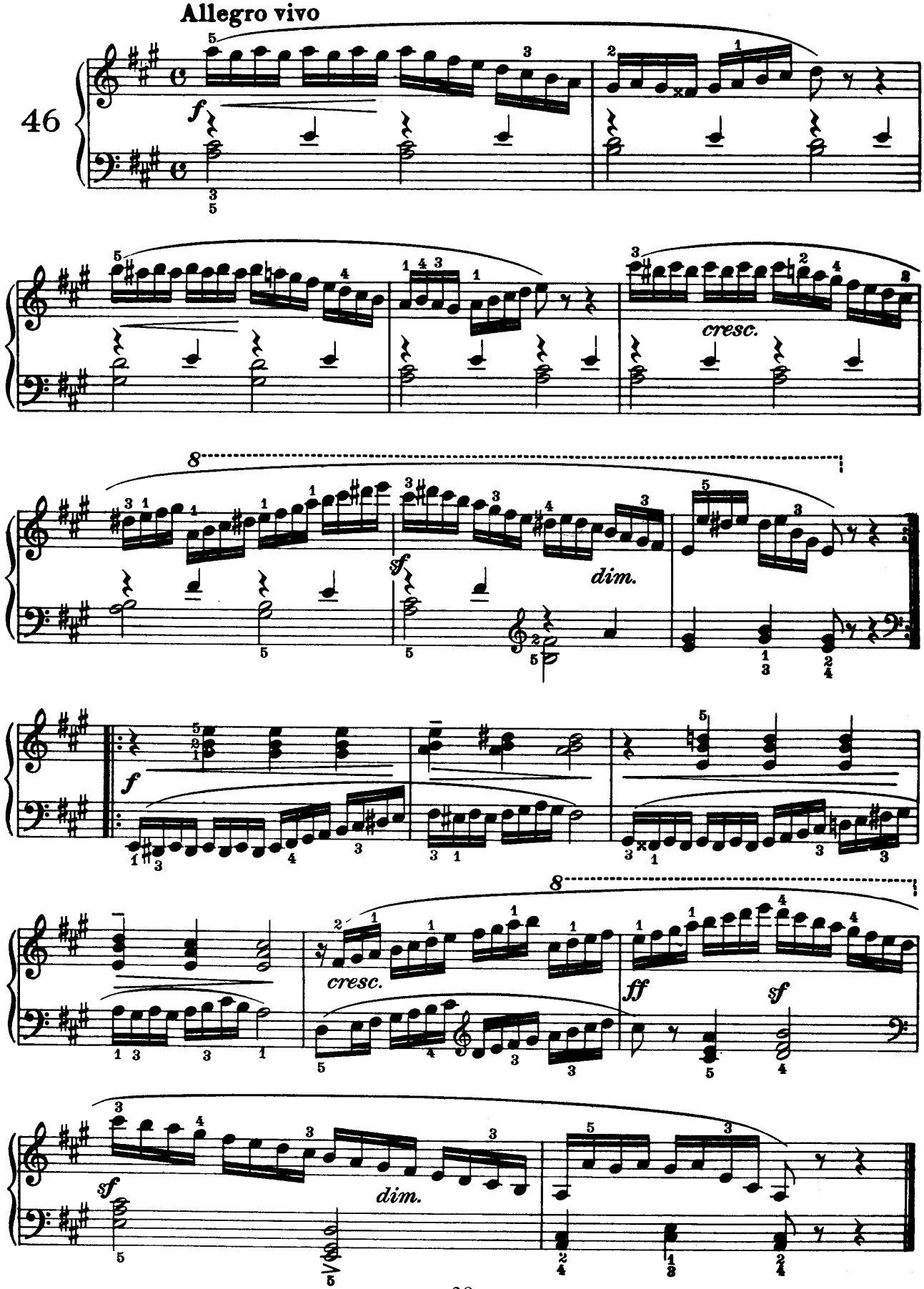

Allegro Moderato
41
p
8
f
Allegro vivo energico
42
f

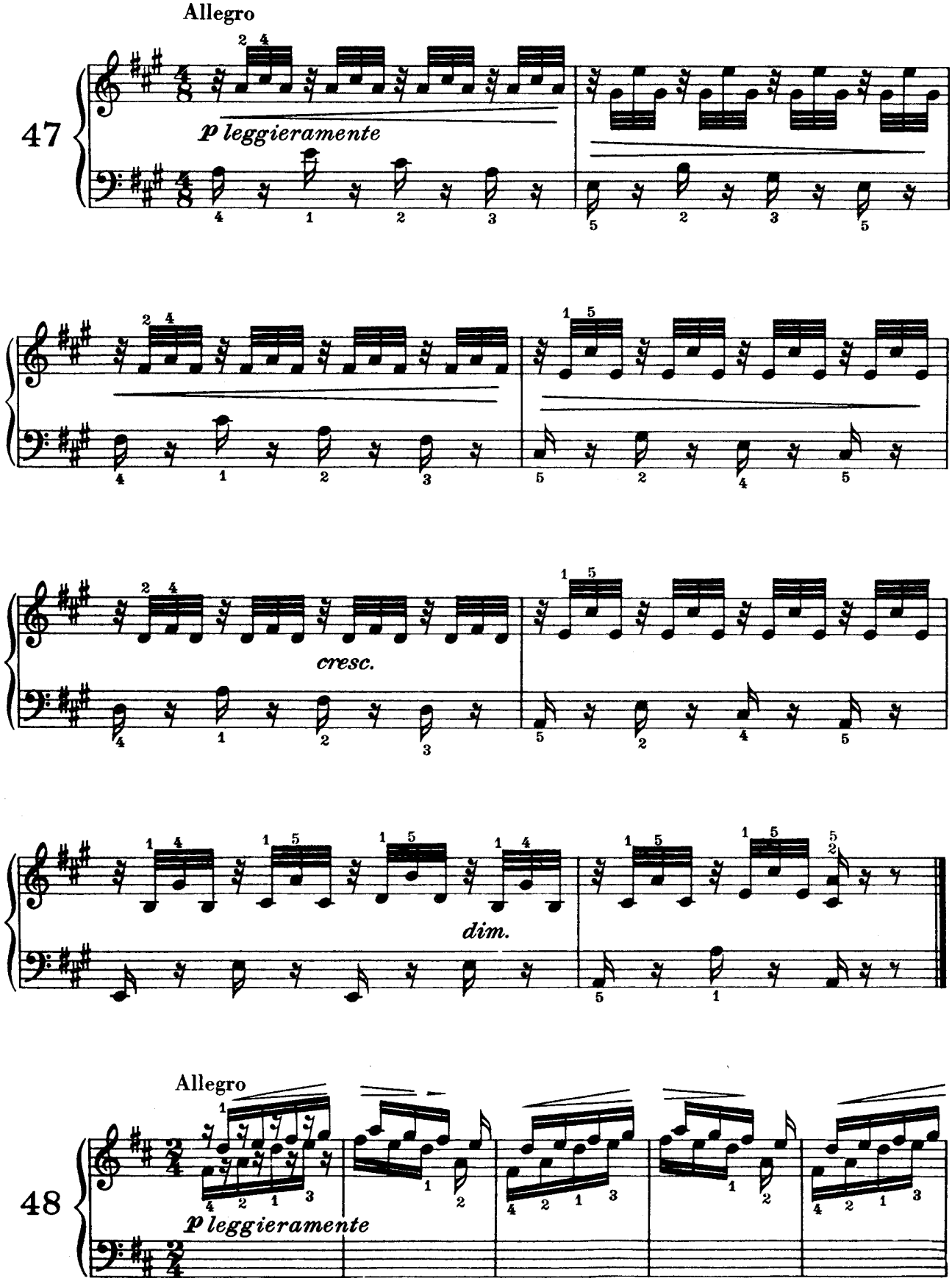

f
ff

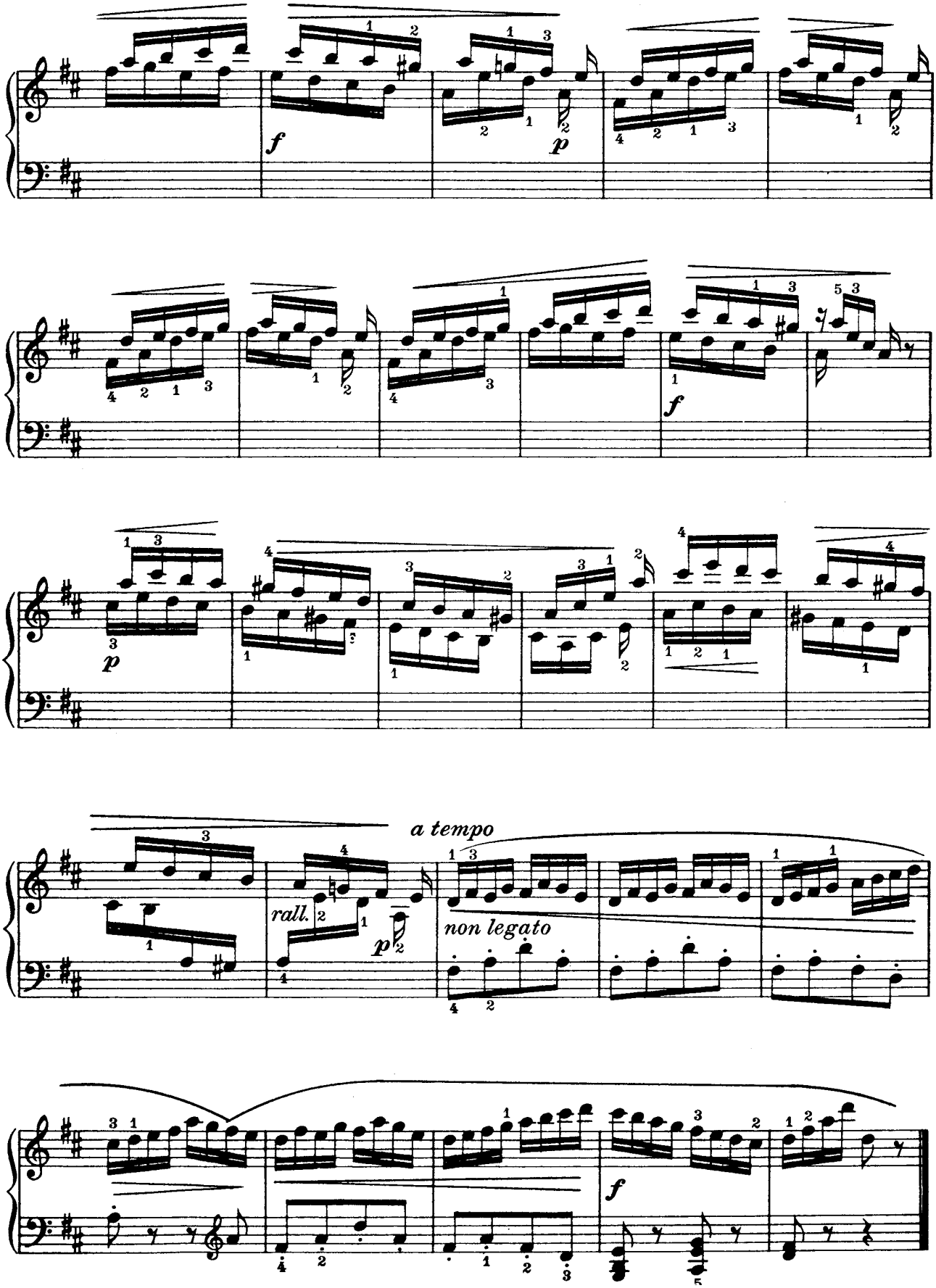

Allegro veloce
43
f
8
8

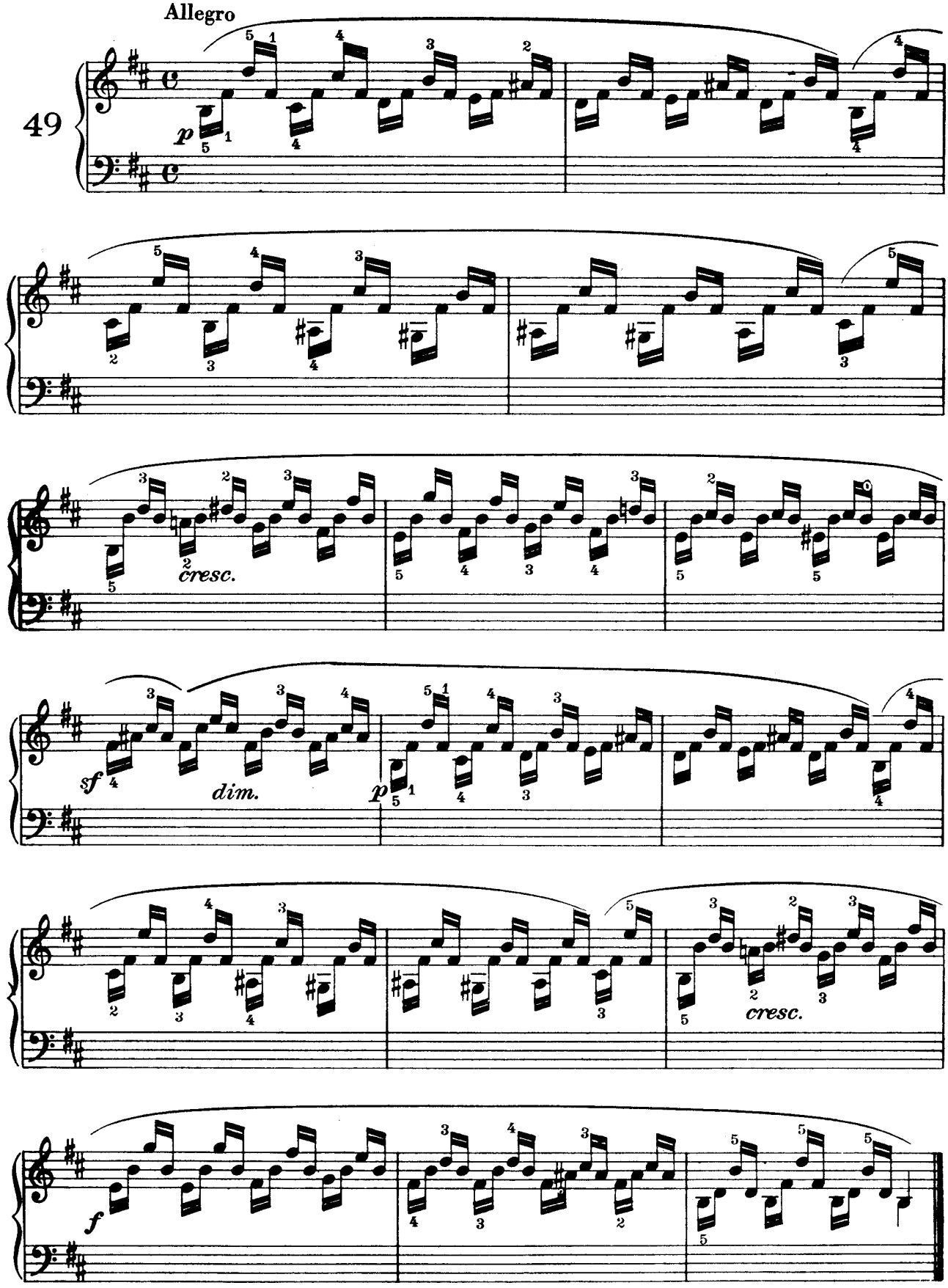

dim.
Allegro
44
p
cresc.
dim.
p

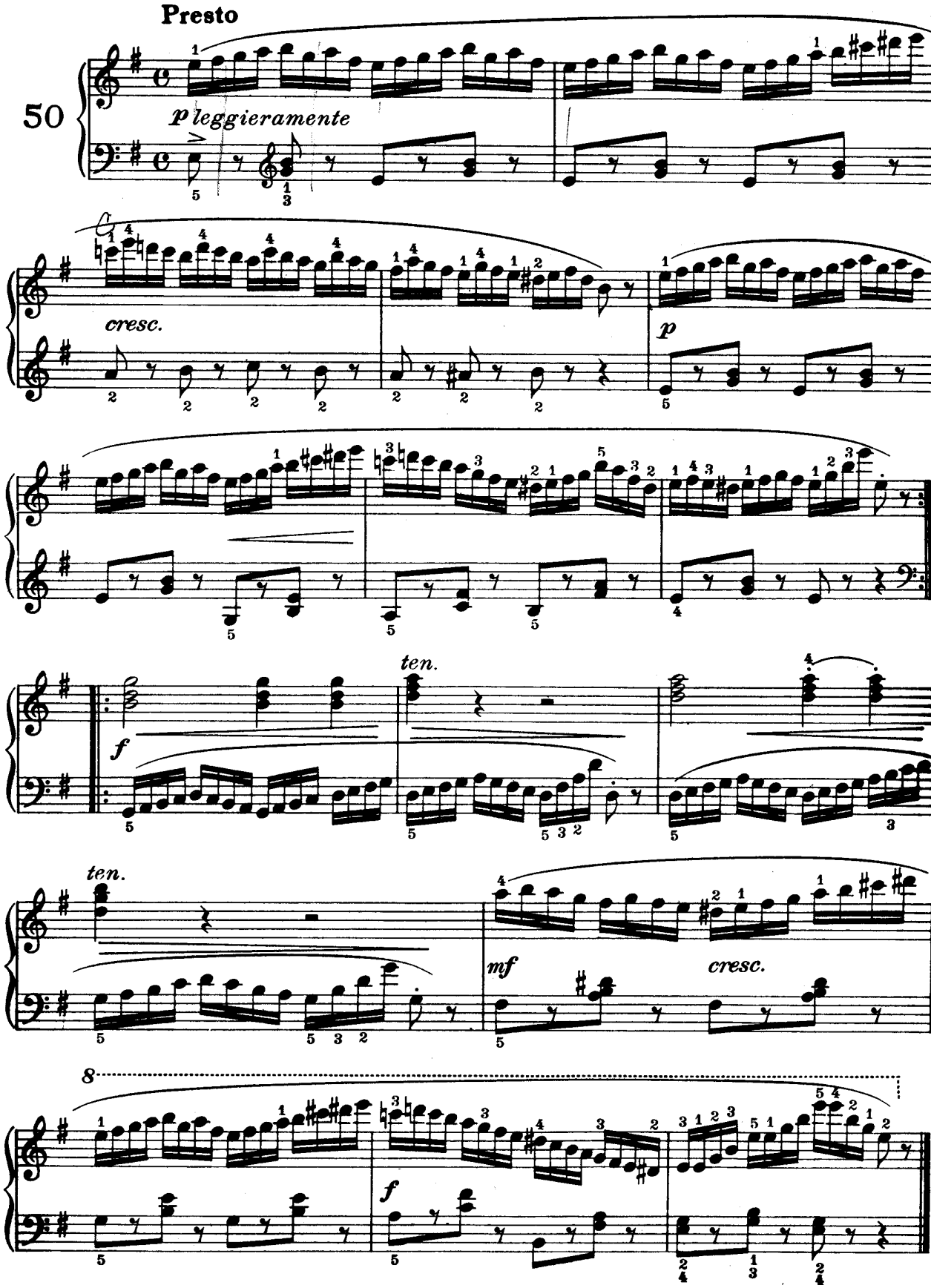

Allegro vivace
45
p
cresc.
dim.
Fine
D. C. al Fine


Allegro vivo
46
f
cresc.
8
sf
dim.
f
8
cresc.
ff
sf
sf
dim.


Allegro
47
p leggieramente
cresc.
dim.
Allegro
48
p leggieramente


f
p
f
p
rall.
p
a tempo
non legato
f


Allegro
49
p
cresc.
sf
dim.
p
cresc.
f


Presto
50
p leggieramente
cresc.
p
ten.
f
ten.
mf
cresc.
8
f

II. TEIL

32 Etüden,

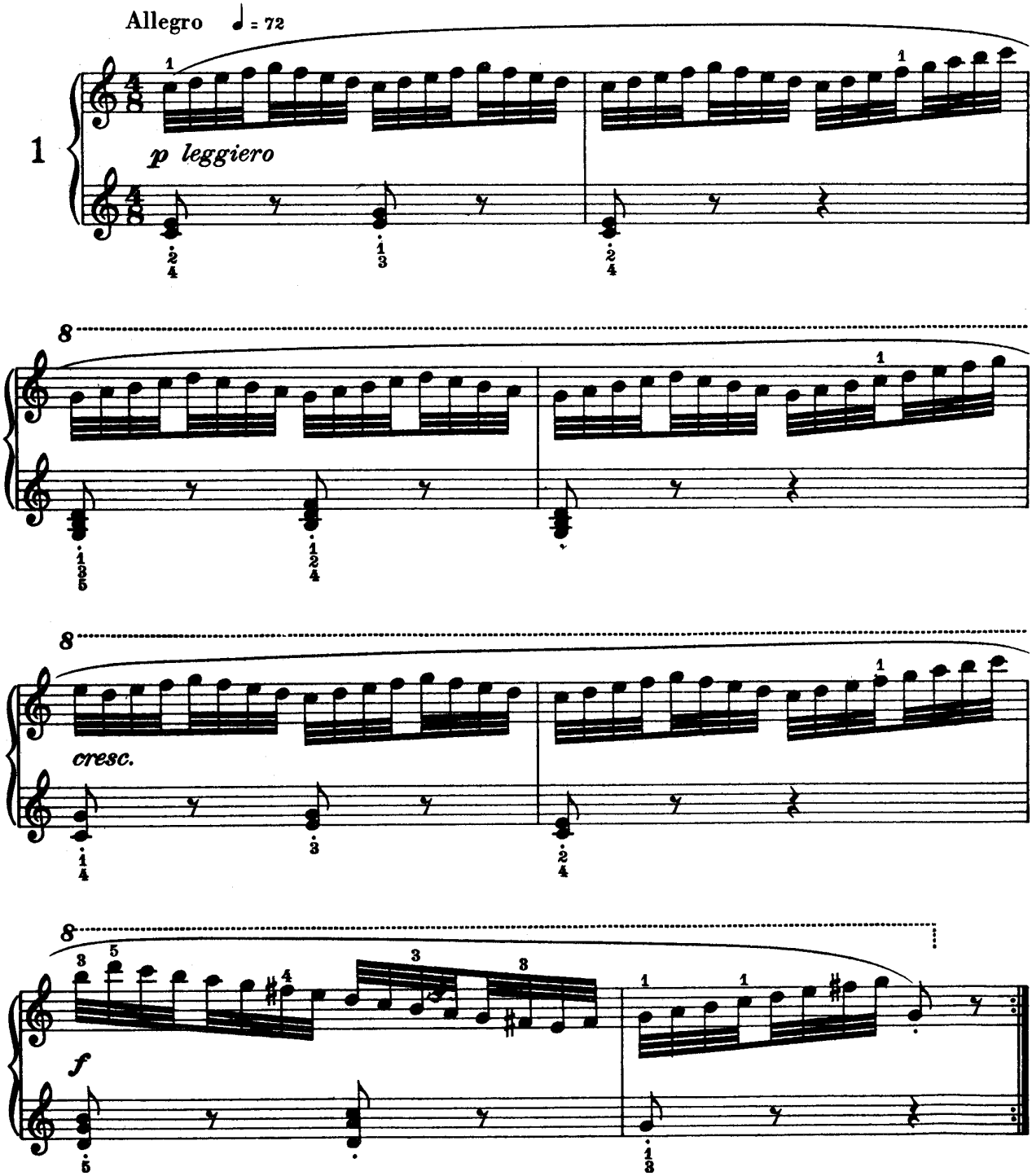
ausgewählt aus Opus 829, 849, 335 und 636

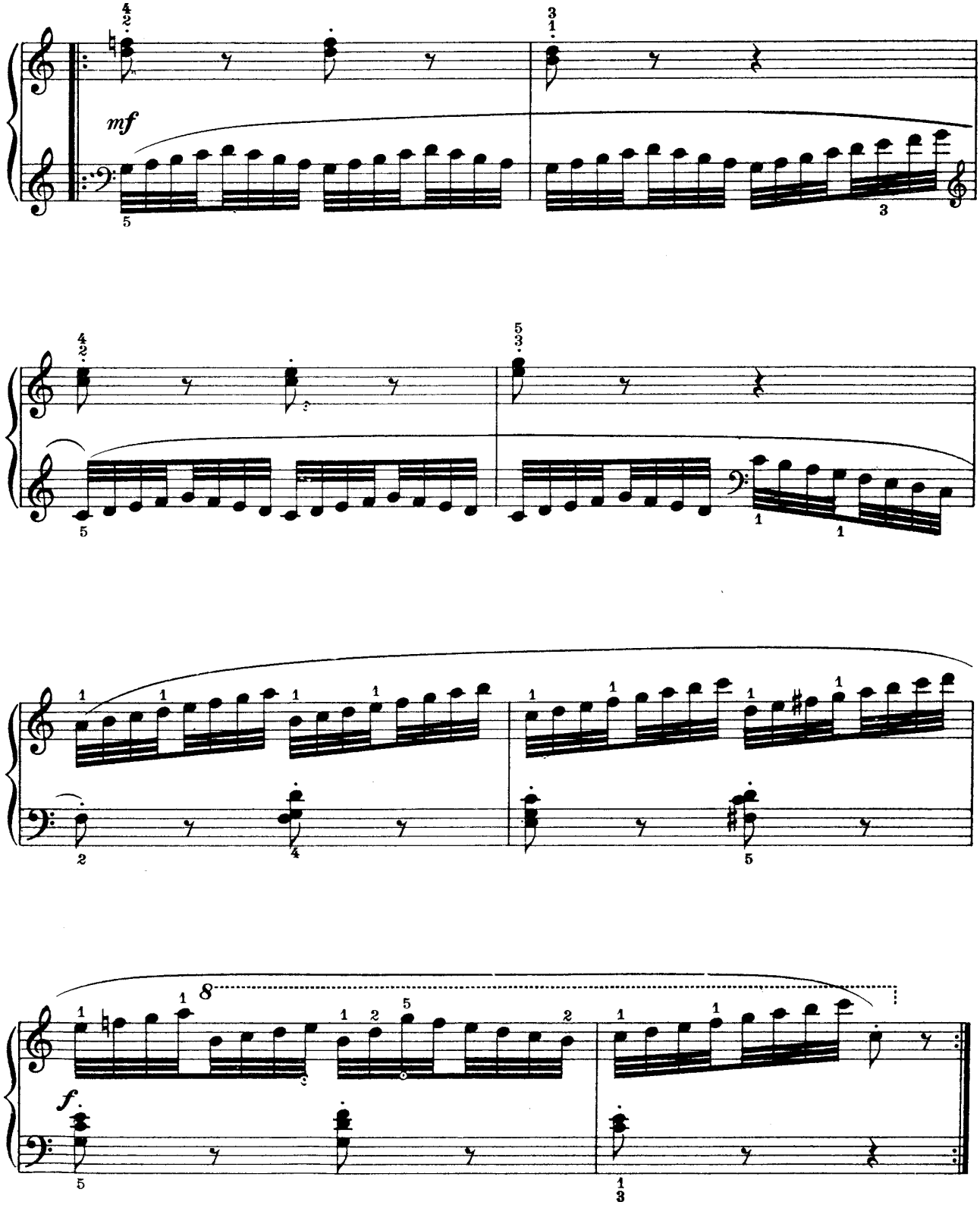
PART II

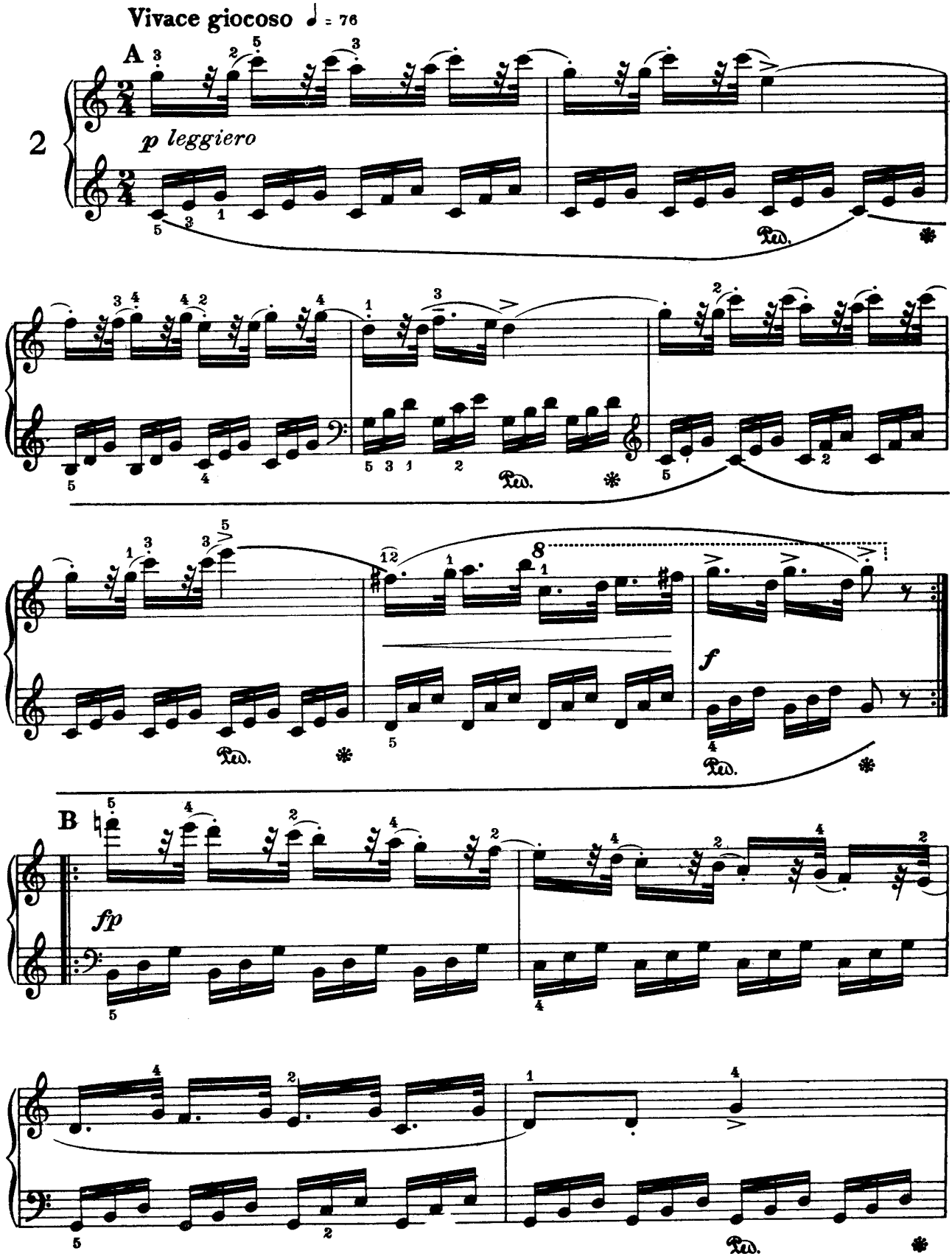
32 Studies,

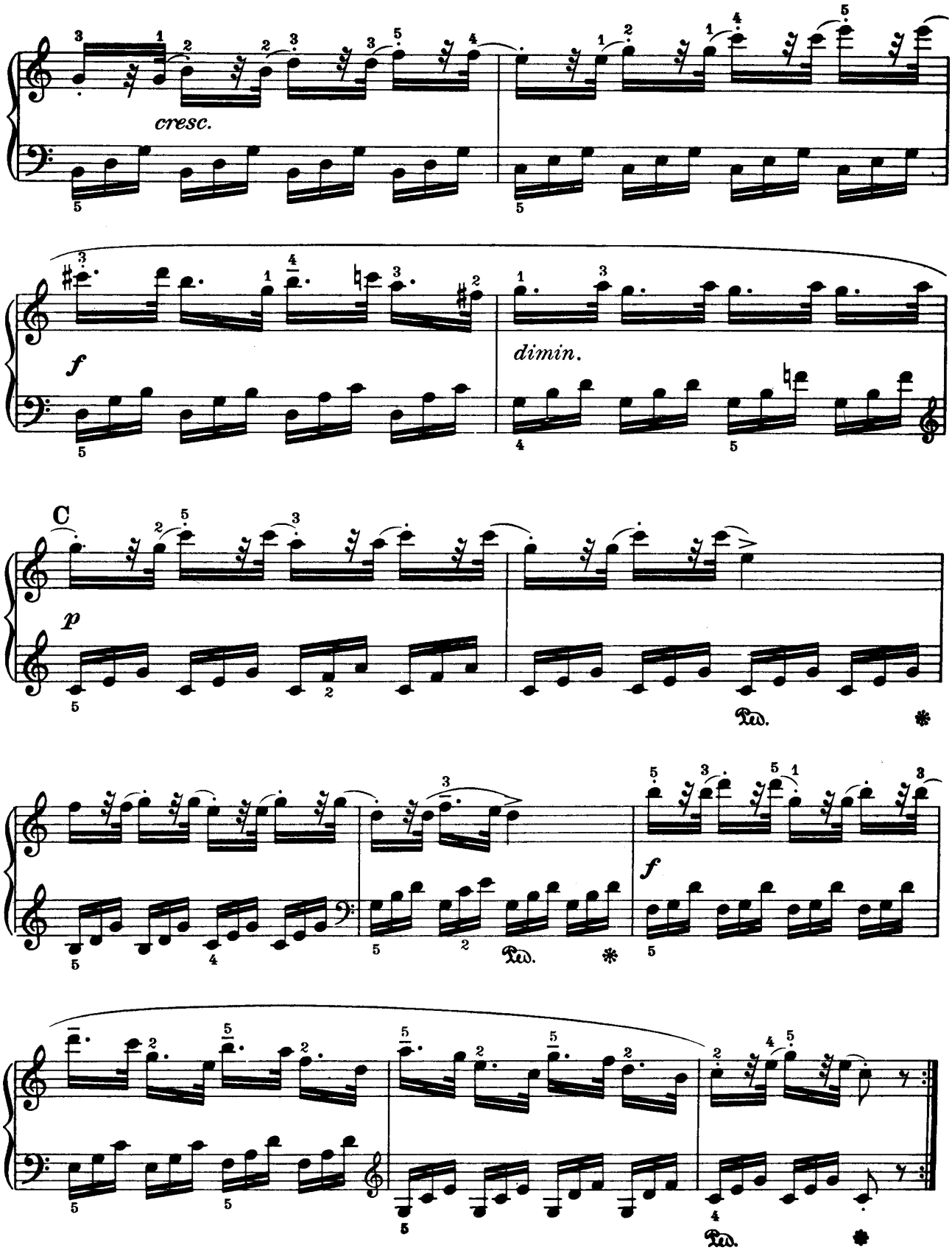
selected from Opus 829, 849, 335 and 636

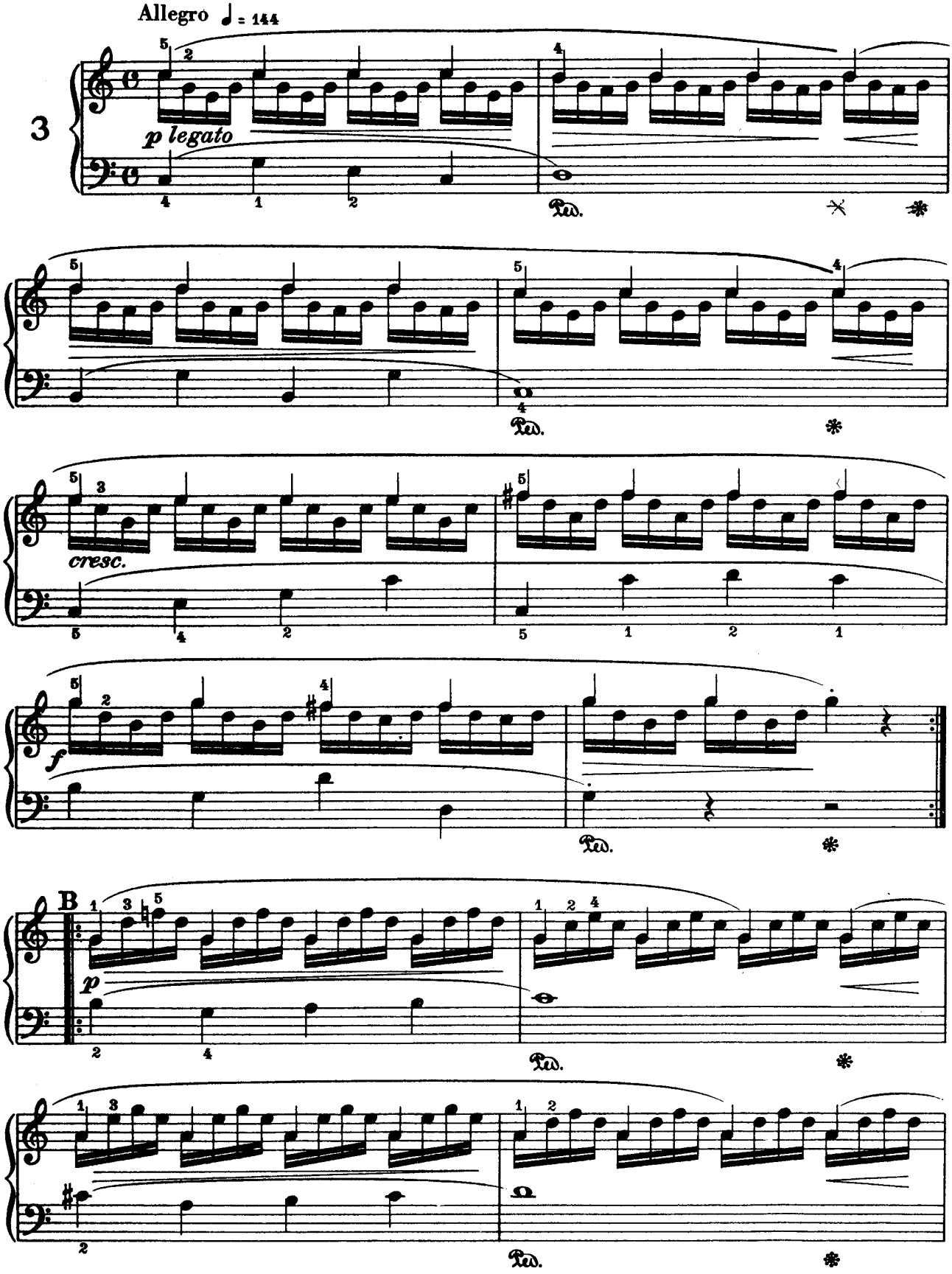
Carl Czerny

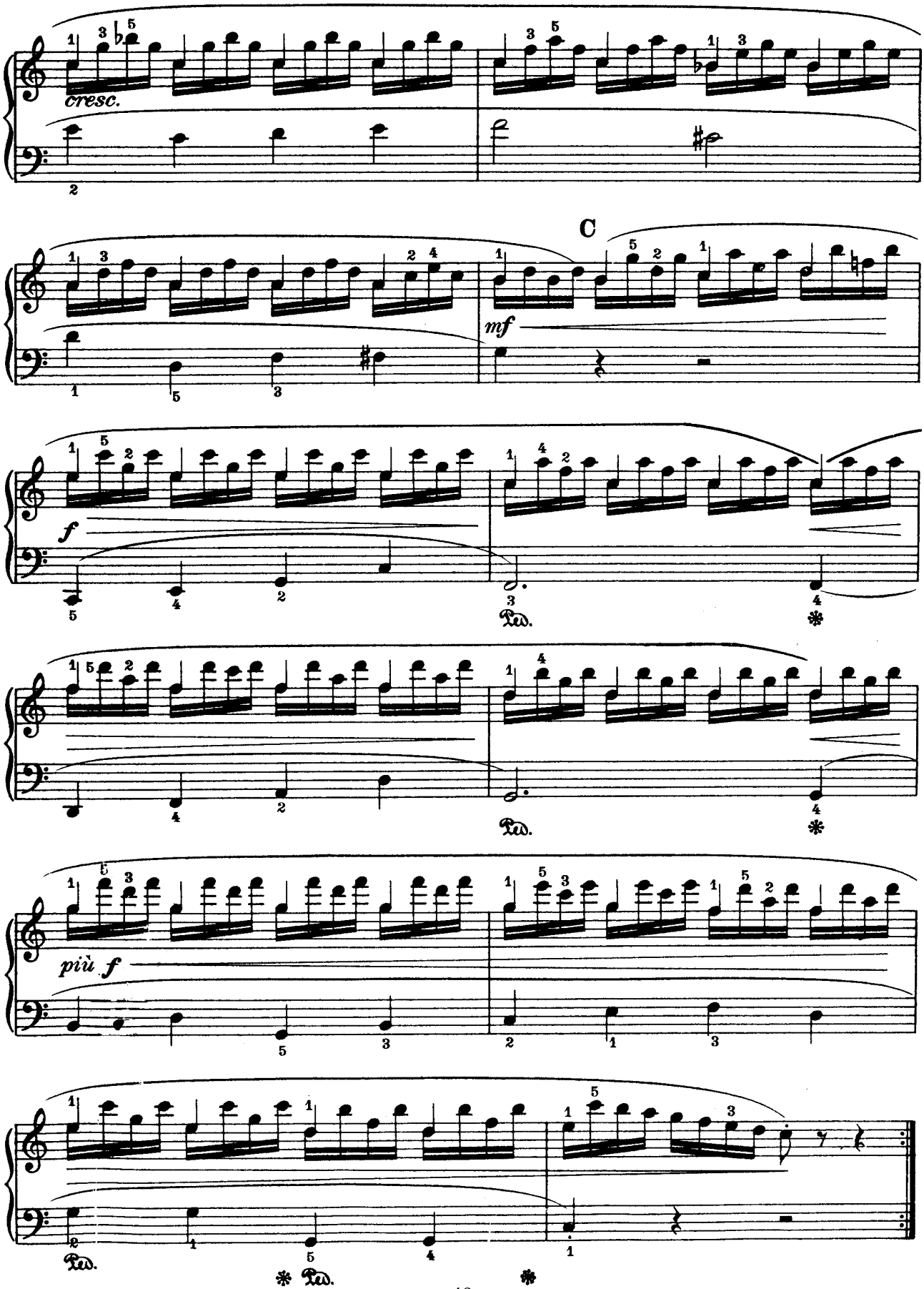


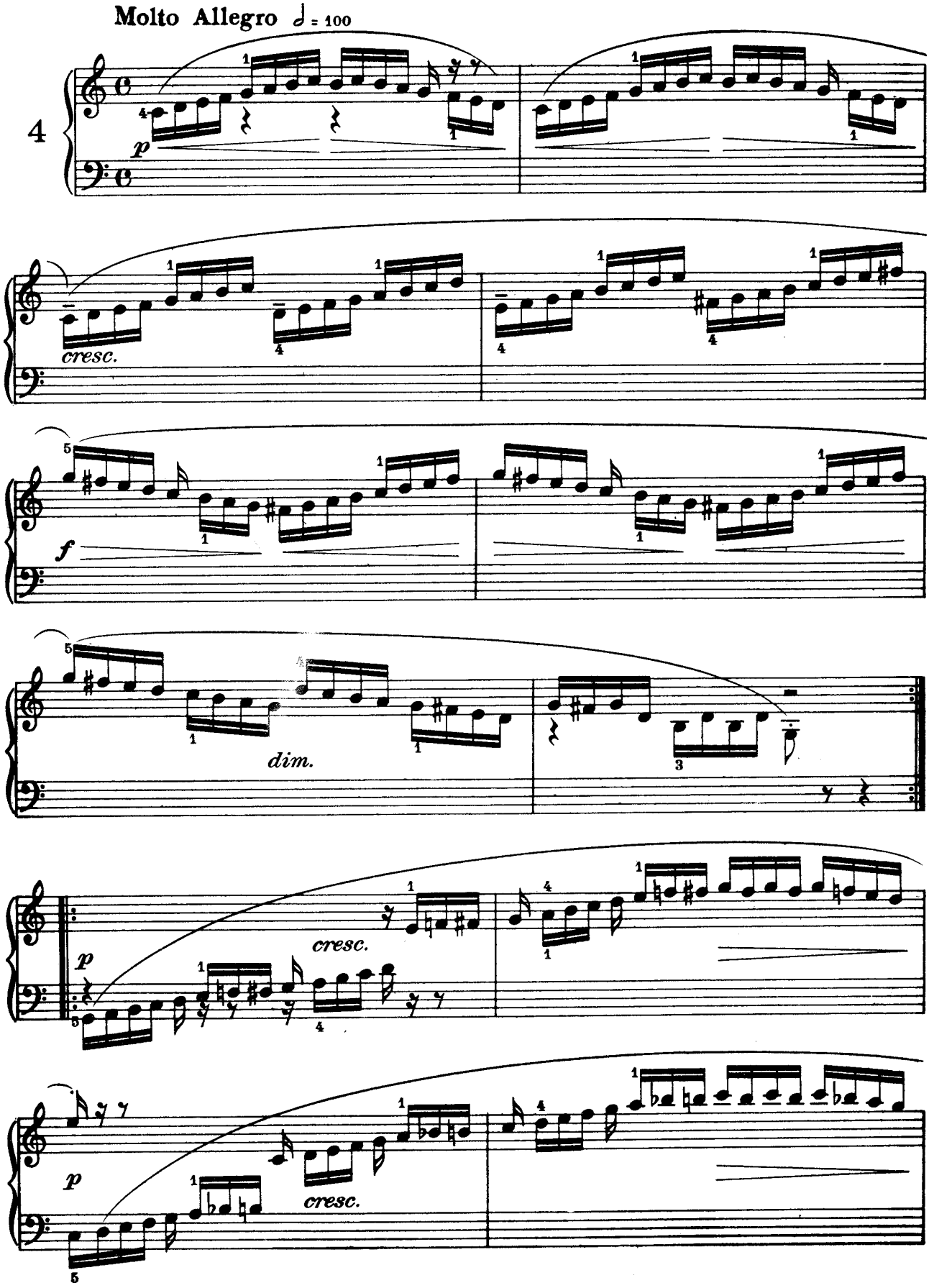

mf
8
f

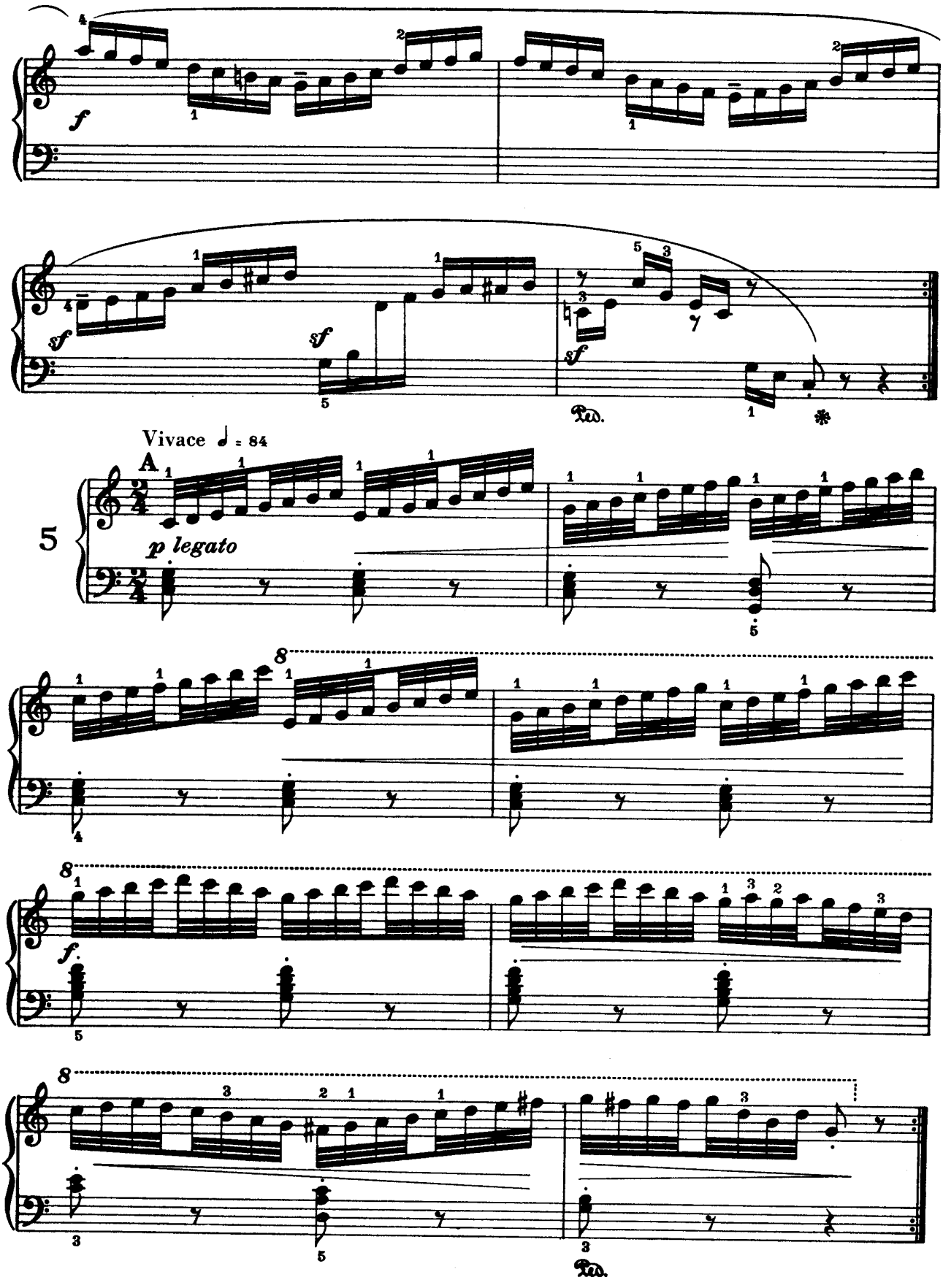

Vivace giocoso ♩ = 76
A
2
p leggiero
Ped.
8
f
B
fp
Ped.

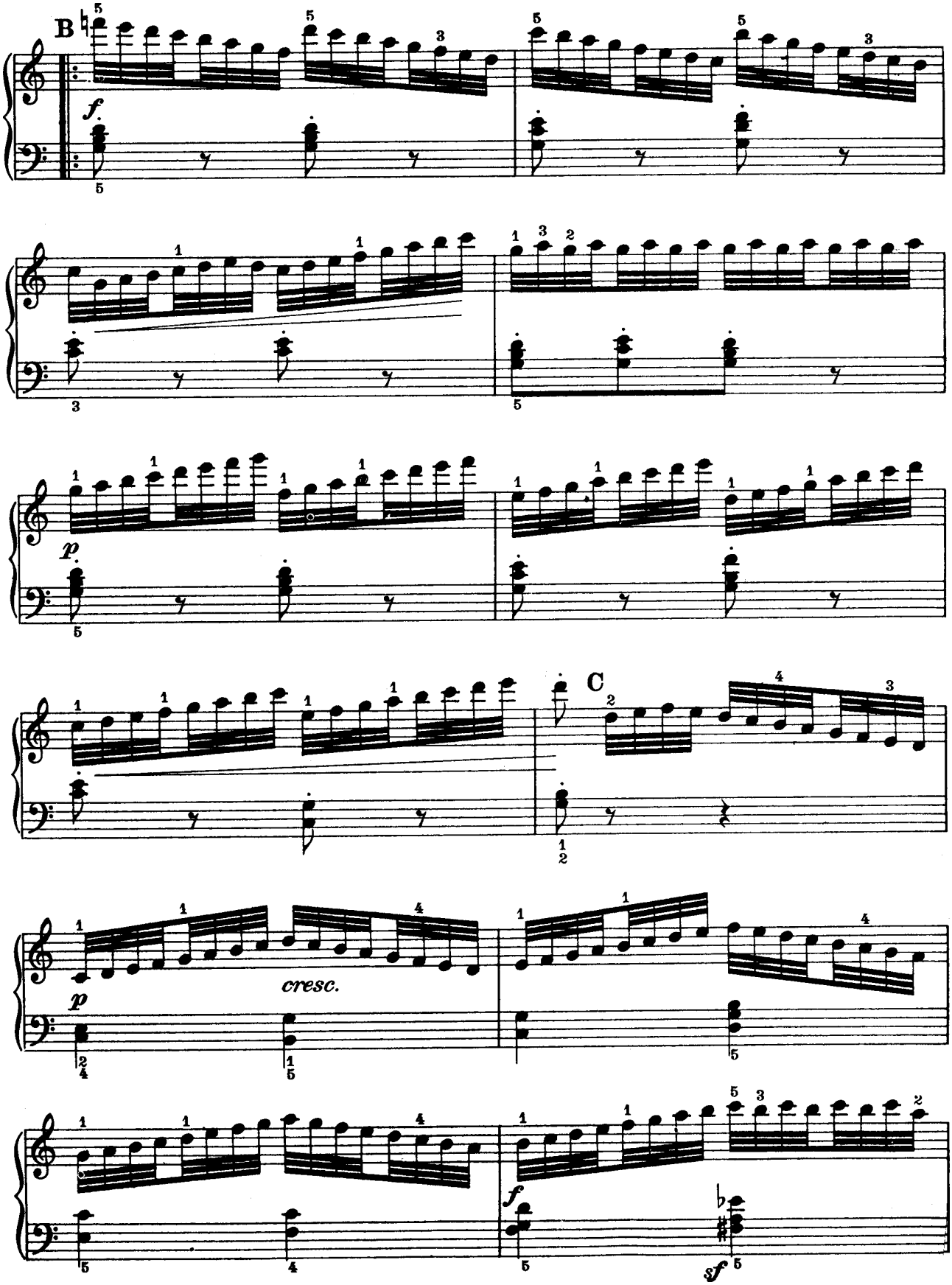

cresc.
f
dimin.
C
p
Ped.
*
f
Ped.
*
Ped.
*

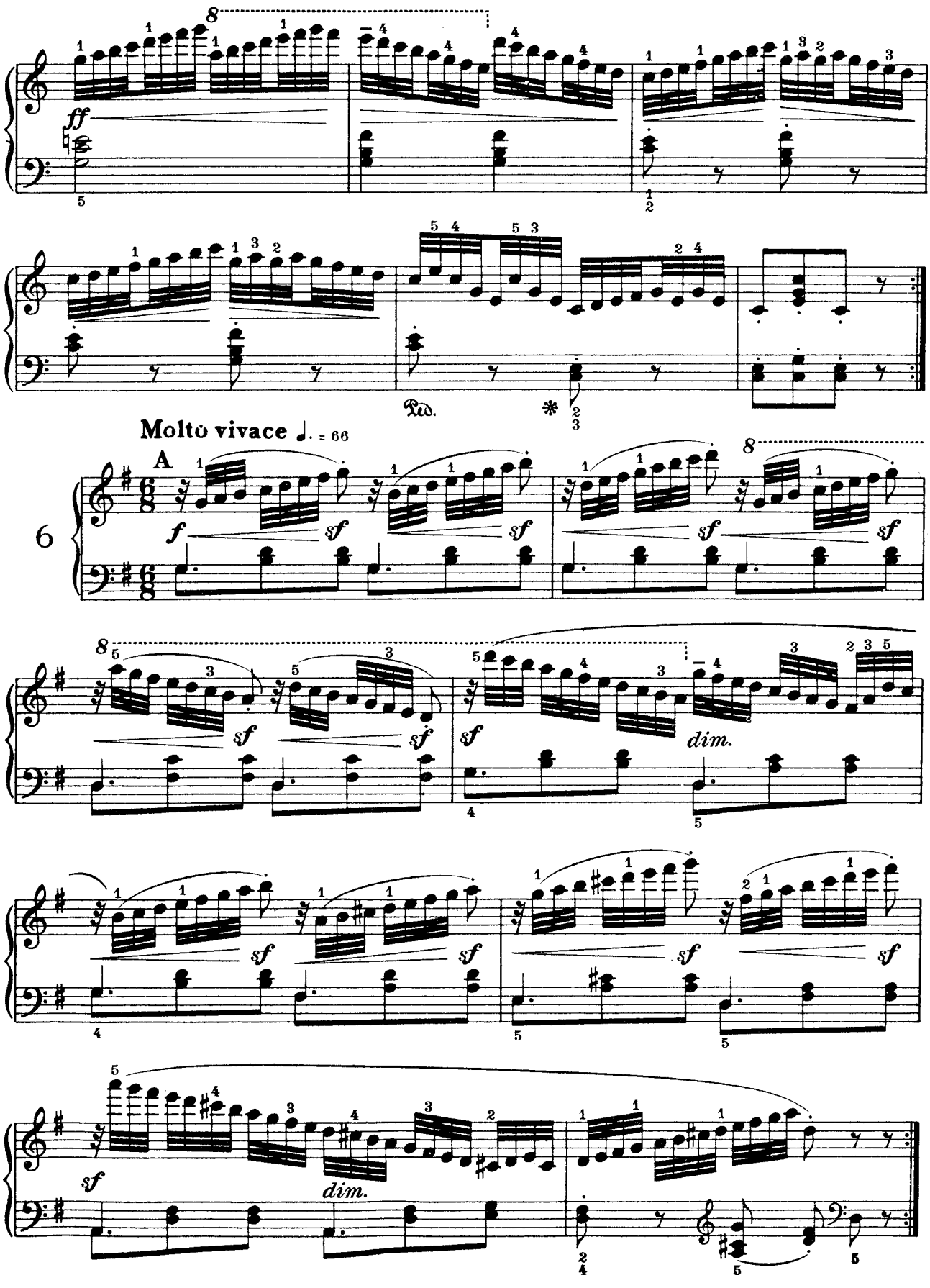

Allegro ♩ = 144
3
p legato
Ped.
cresc.
f
B
p

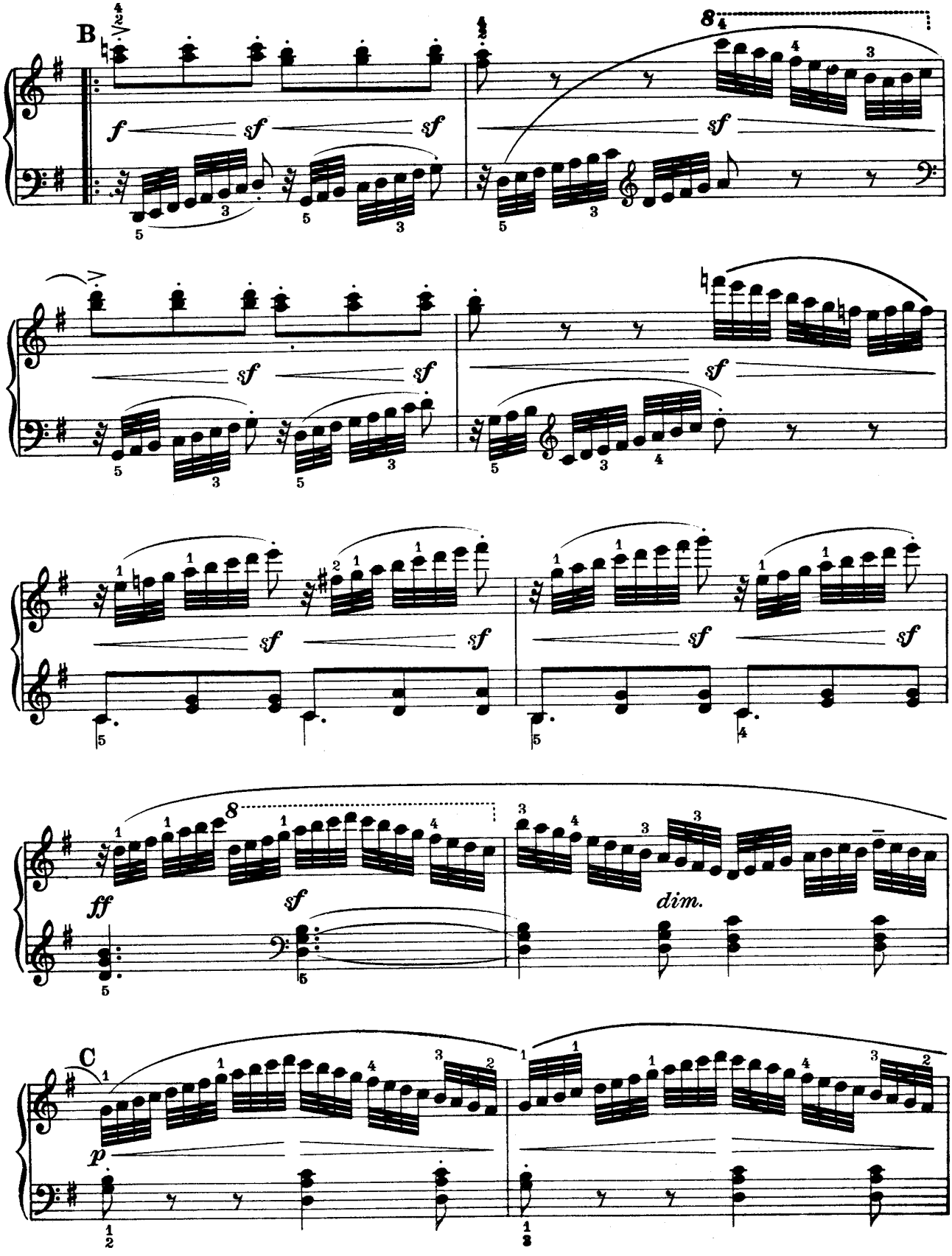

cresc.
C
mf
f
più f
Ped.
Ped.
Ped.
Ped.

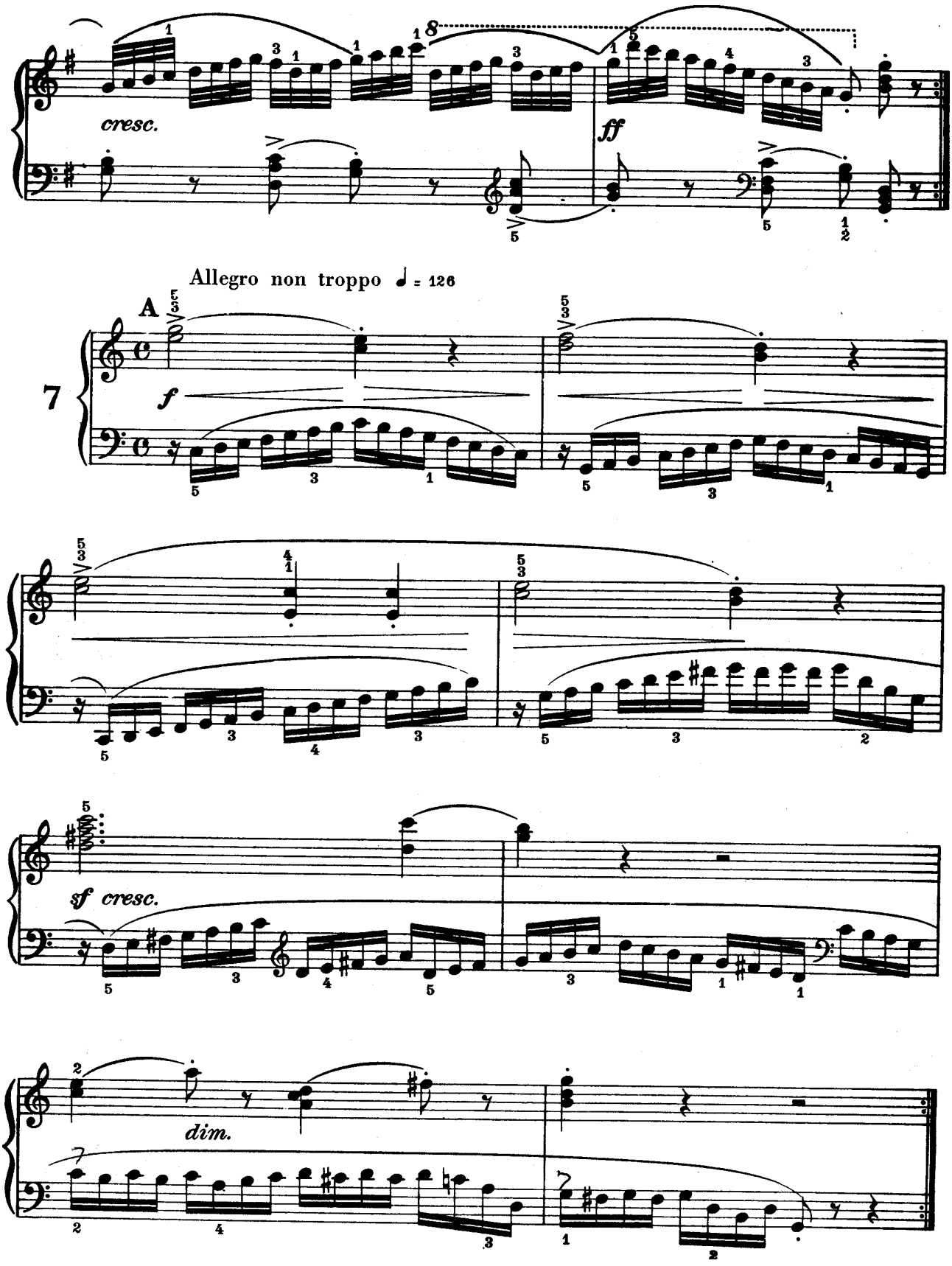

Molto Allegro ♩ = 100
4
p
cresc.
f
dim.
p
cresc.
p
cresc.

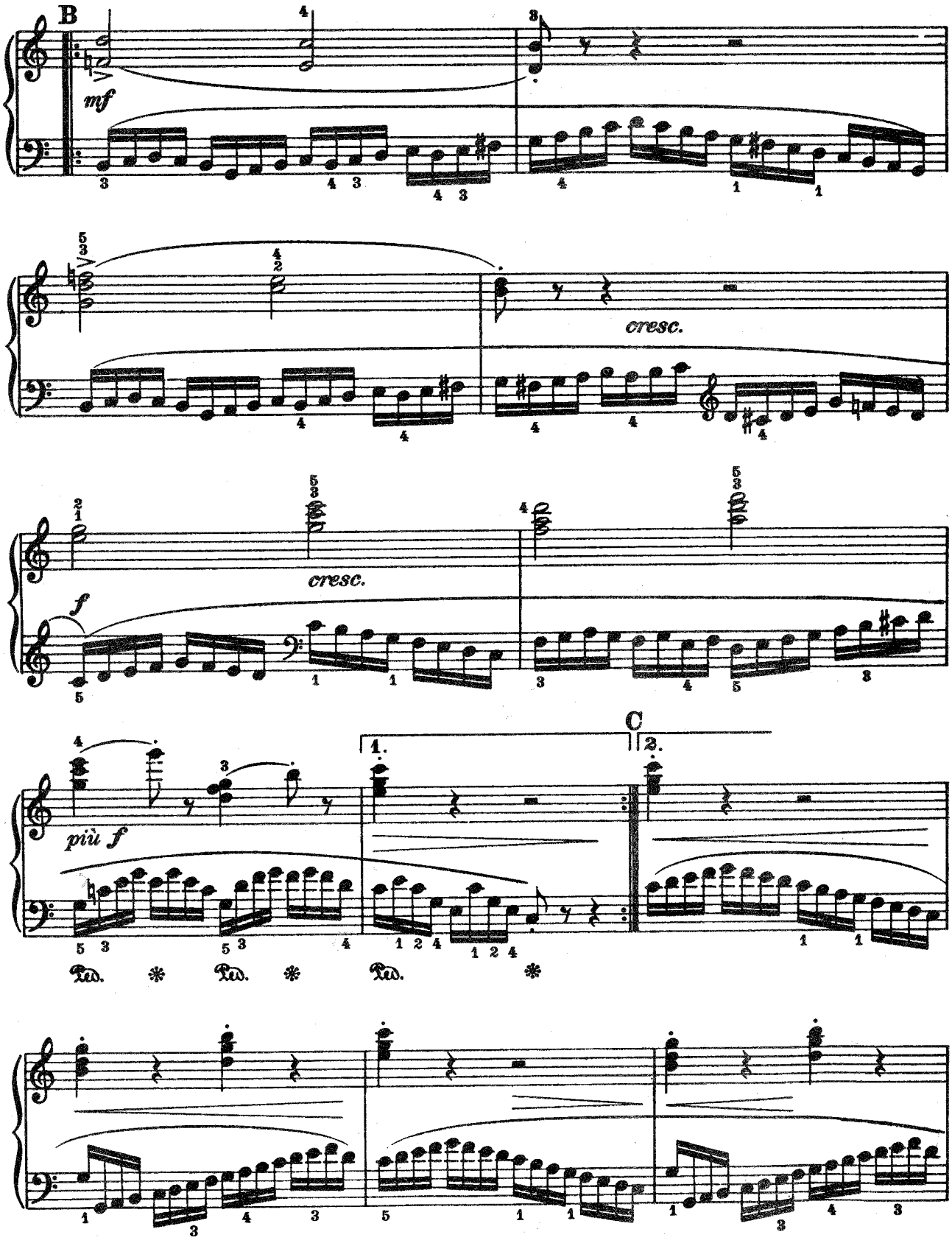

f
sf
sf
sf
Ped.
Vivace ♩ = 84
A
p legato
5
8
8
f.
8
Ped.

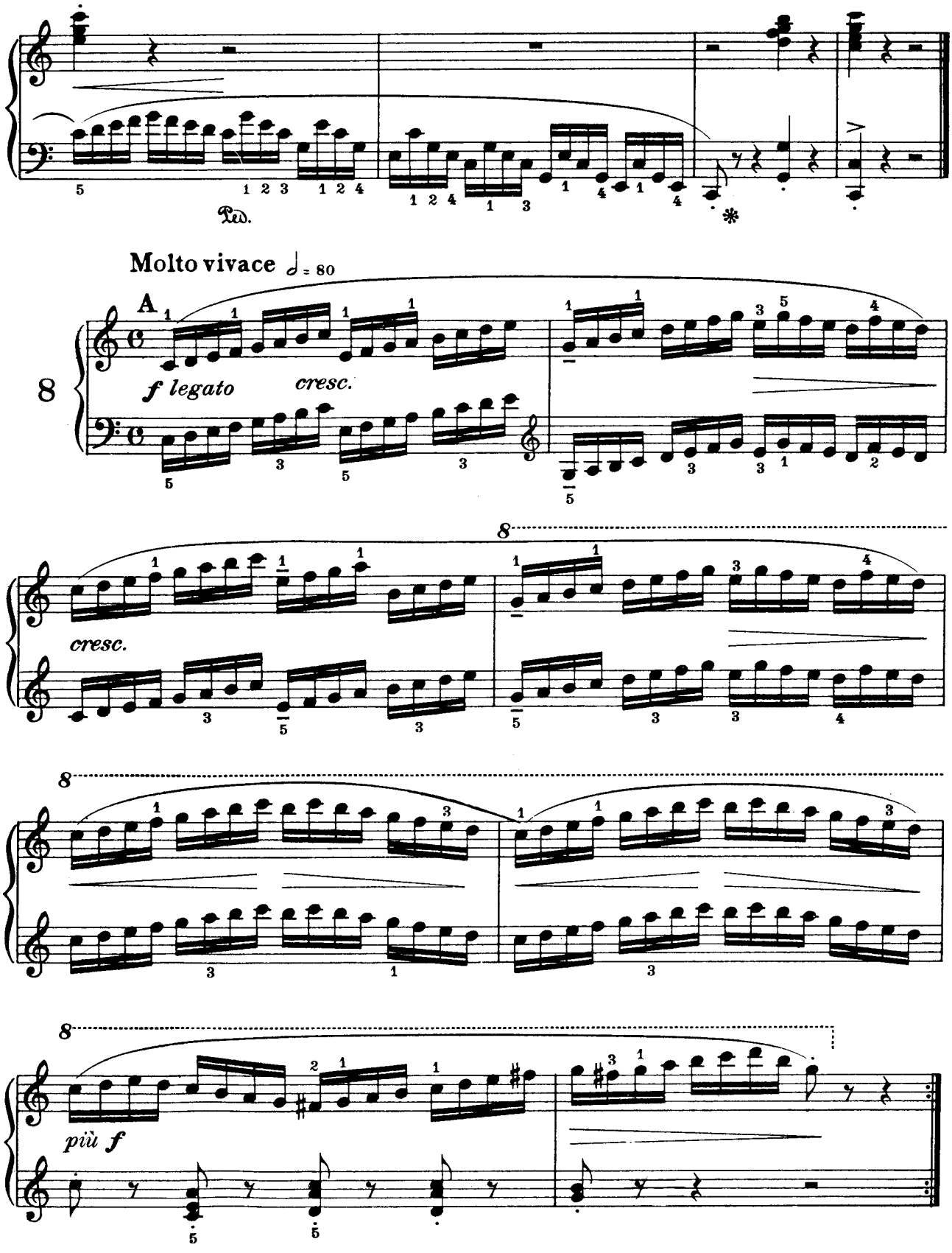

B
f
p
C
cresc.
p
f
sf

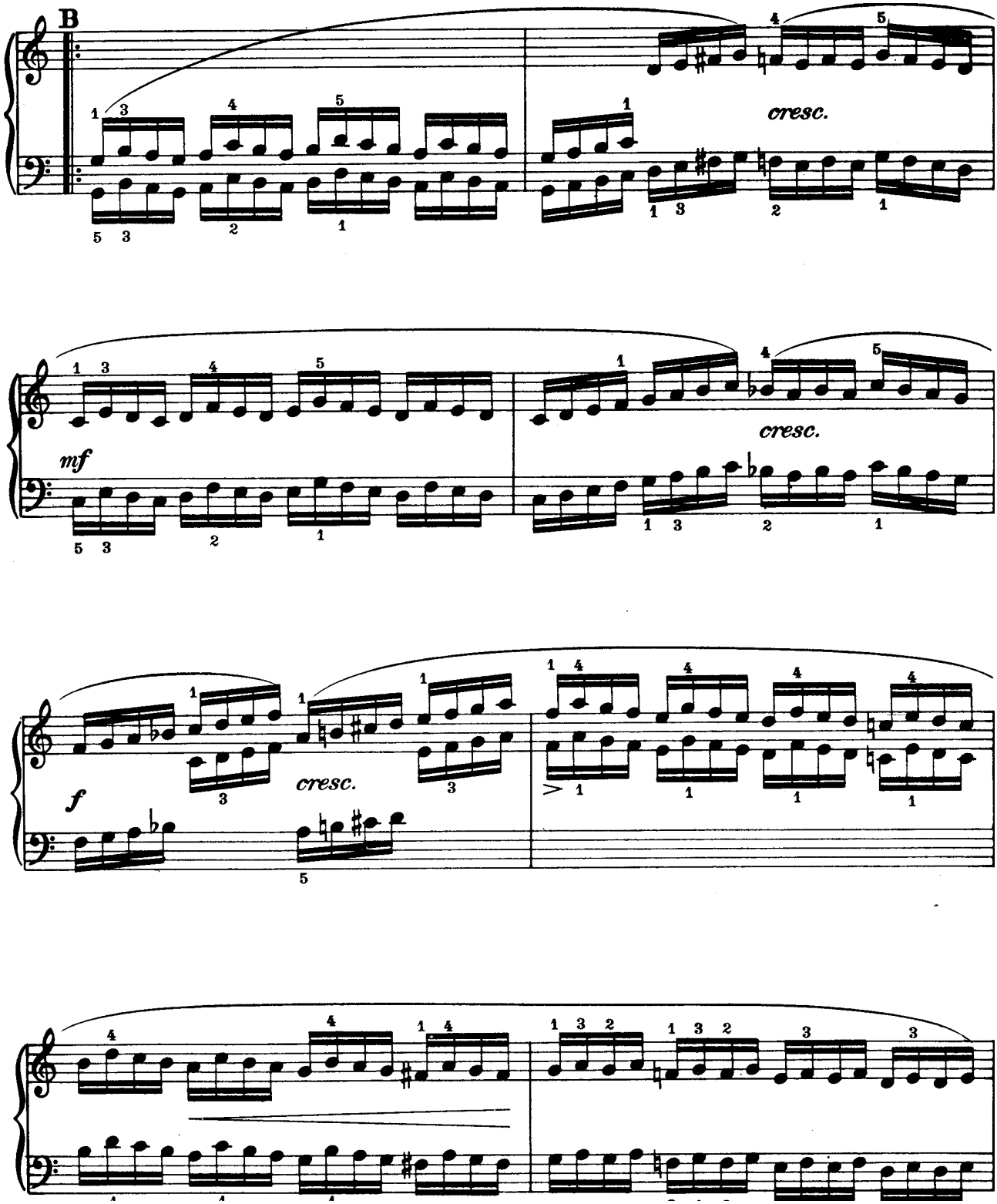

ff
Ped.
Molto vivace ♩. = 66
A
6
f
sf
dim.

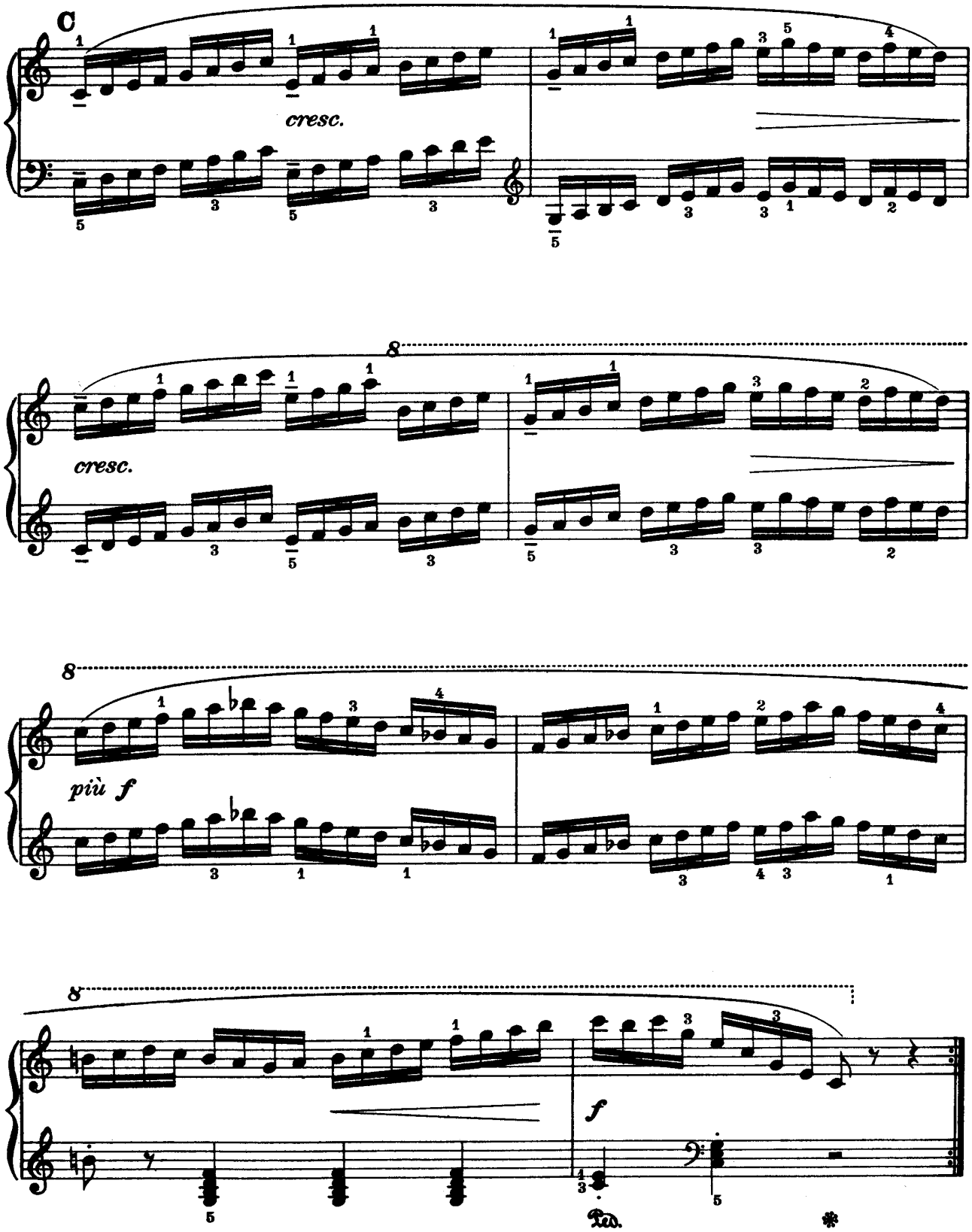

B
f
sf
sf
8
sf
sf
sf
sf
sf
sf
sf
sf
8
ff
sf
dim.
C
p

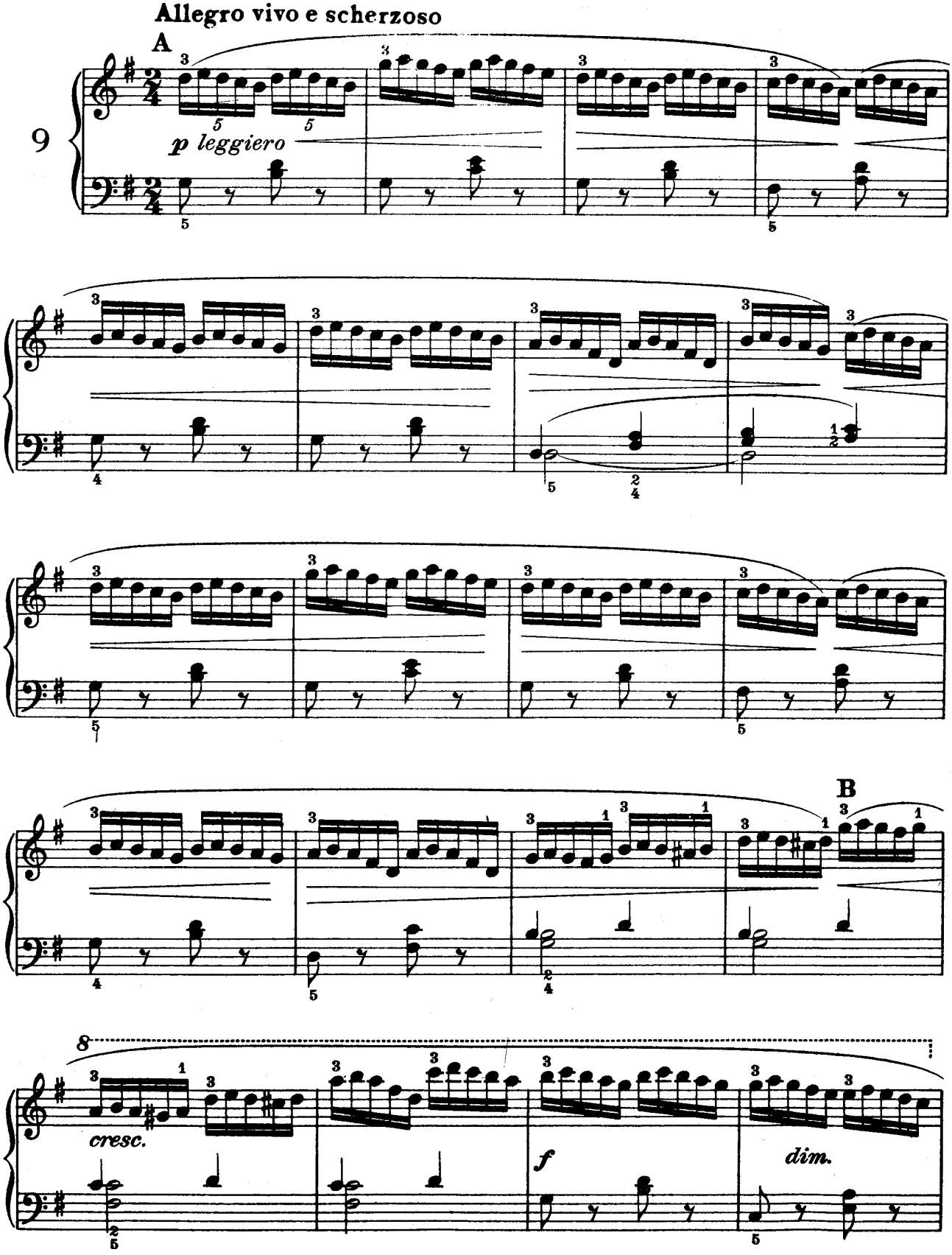

cresc.
ff
Allegro non troppo ♩ = 126
A
7
f
sf cresc.
dim.

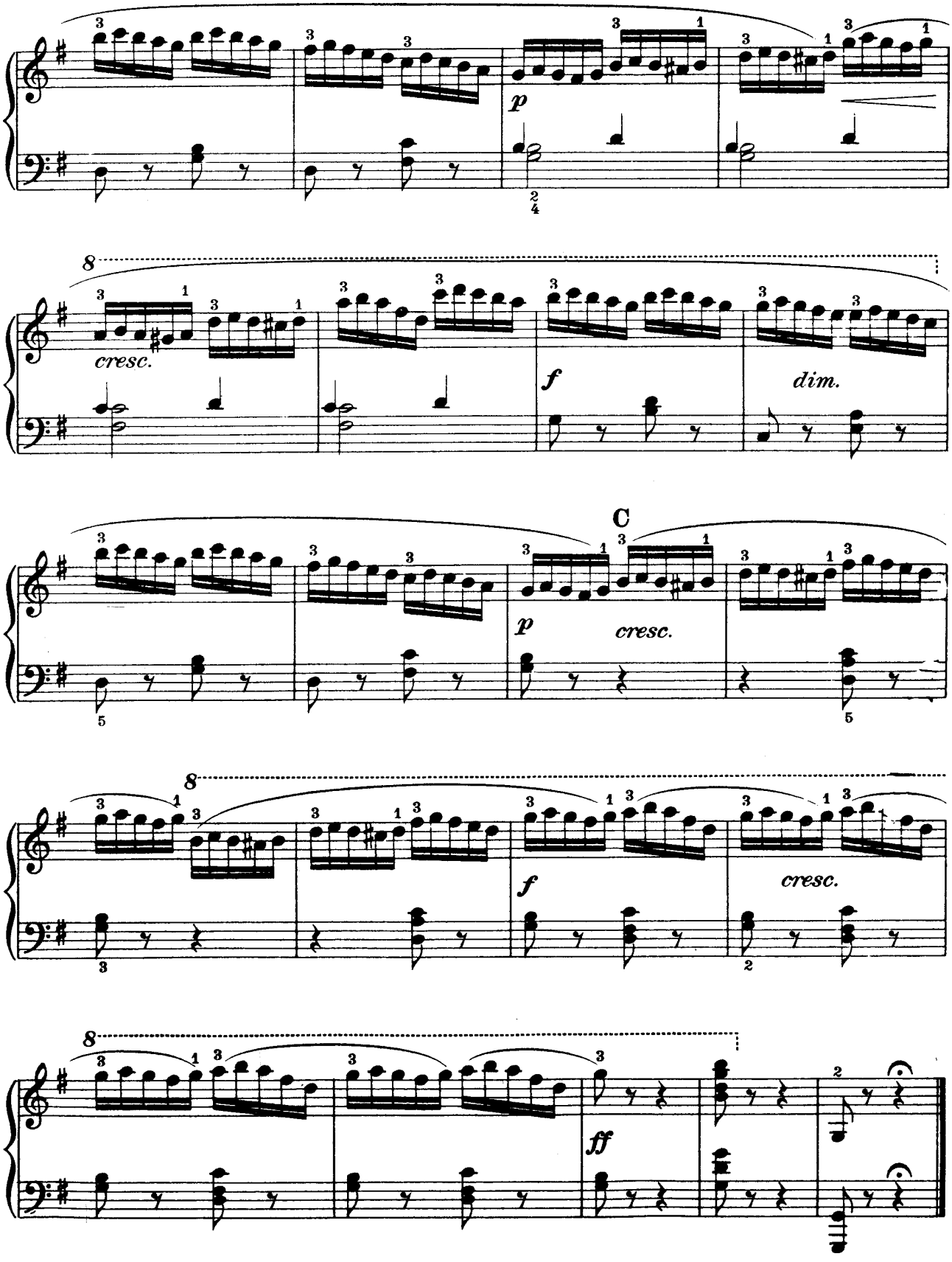

B
mf
cresc.
cresc.
f
C
1.
2.
più f
Ped.
Ped.
Ped.

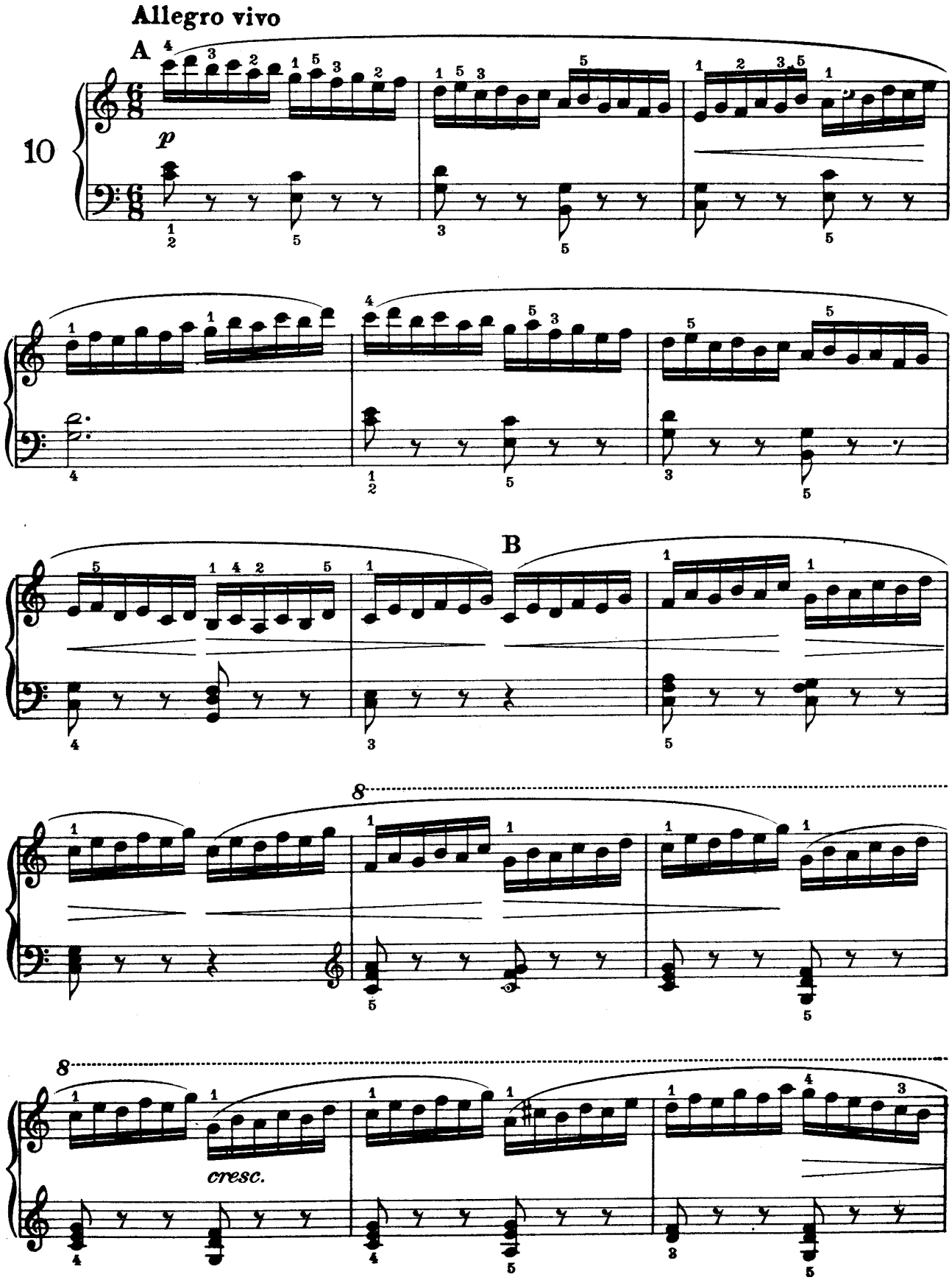

Ped.
Molto vivace ♩= 80
A
f legato
cresc.
cresc.
più f

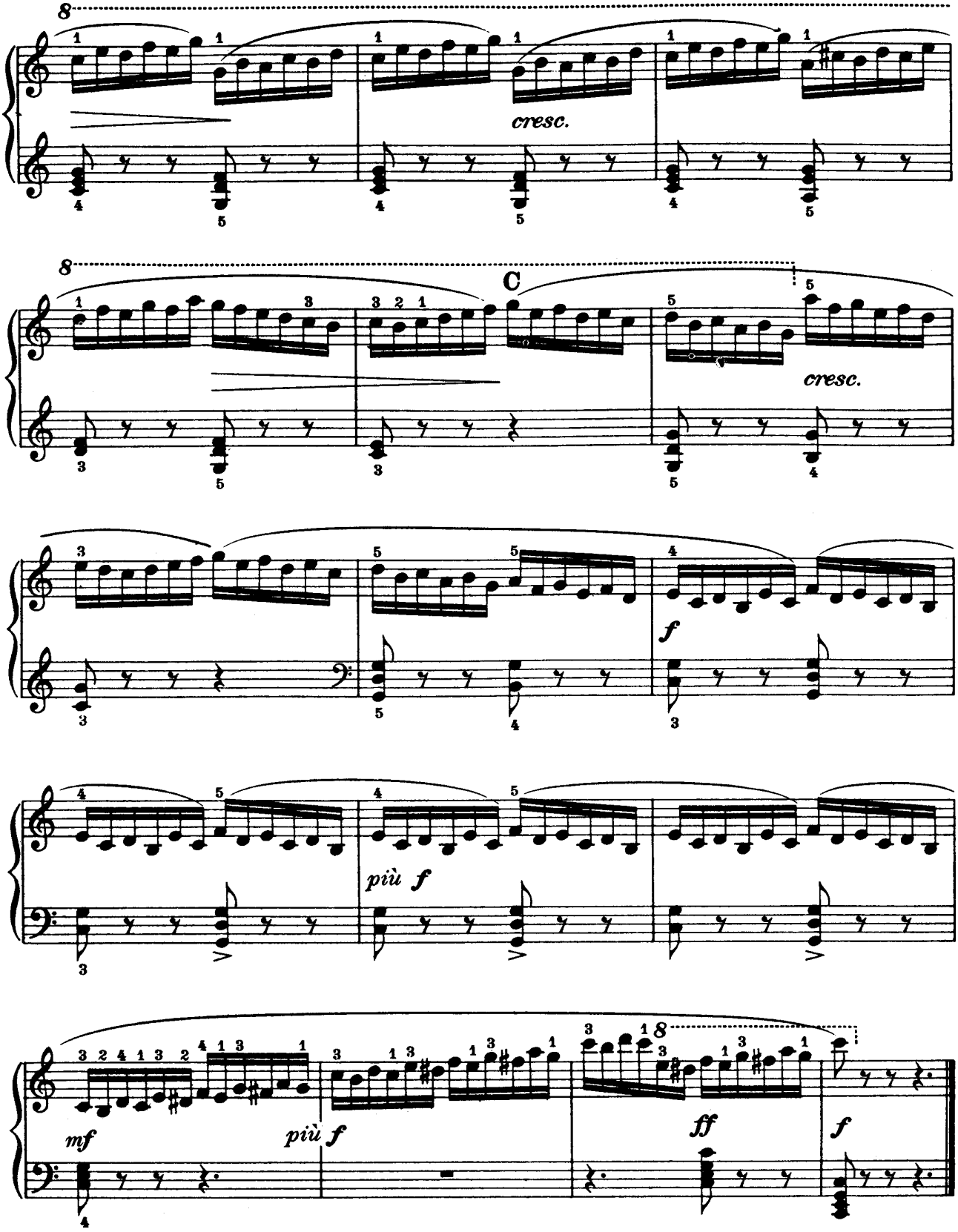

B
cresc.
mf
cresc.
f
cresc.

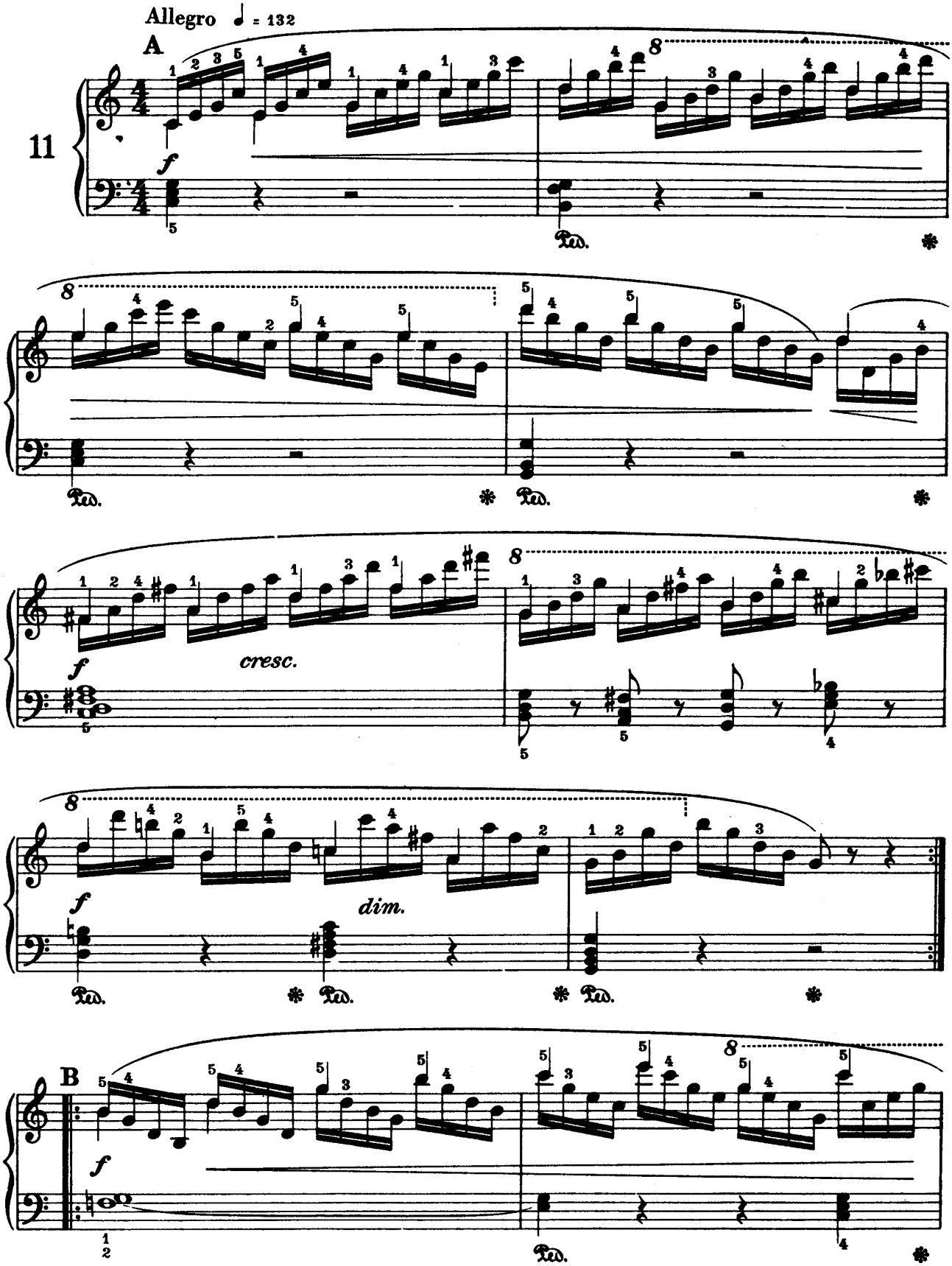

C
cresc.
8
cresc.
8
più f
8
f
Ped.
*

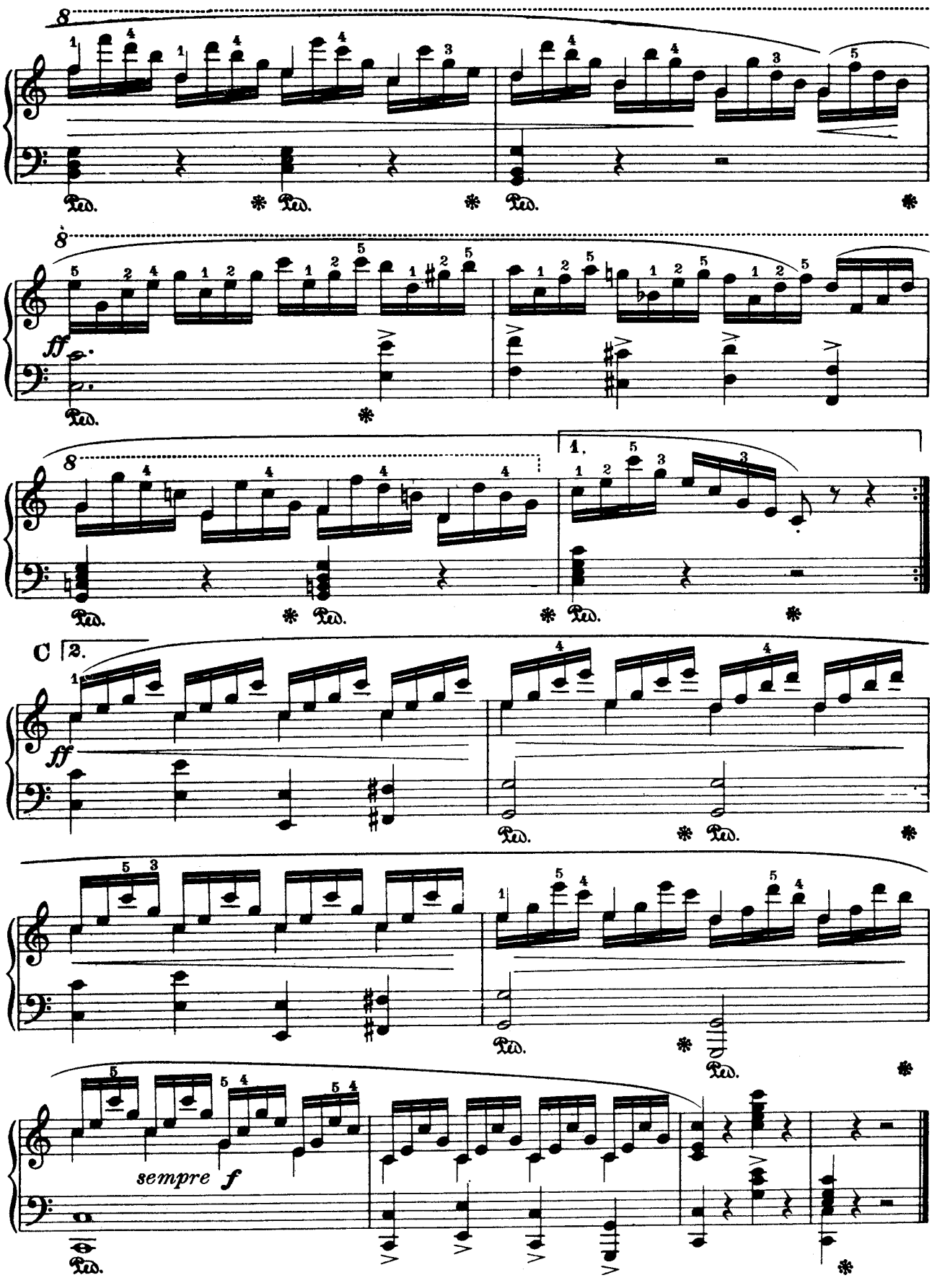

Allegro vivo e scherzoso
A
9
p leggiero
B
cresc.
f
dim.

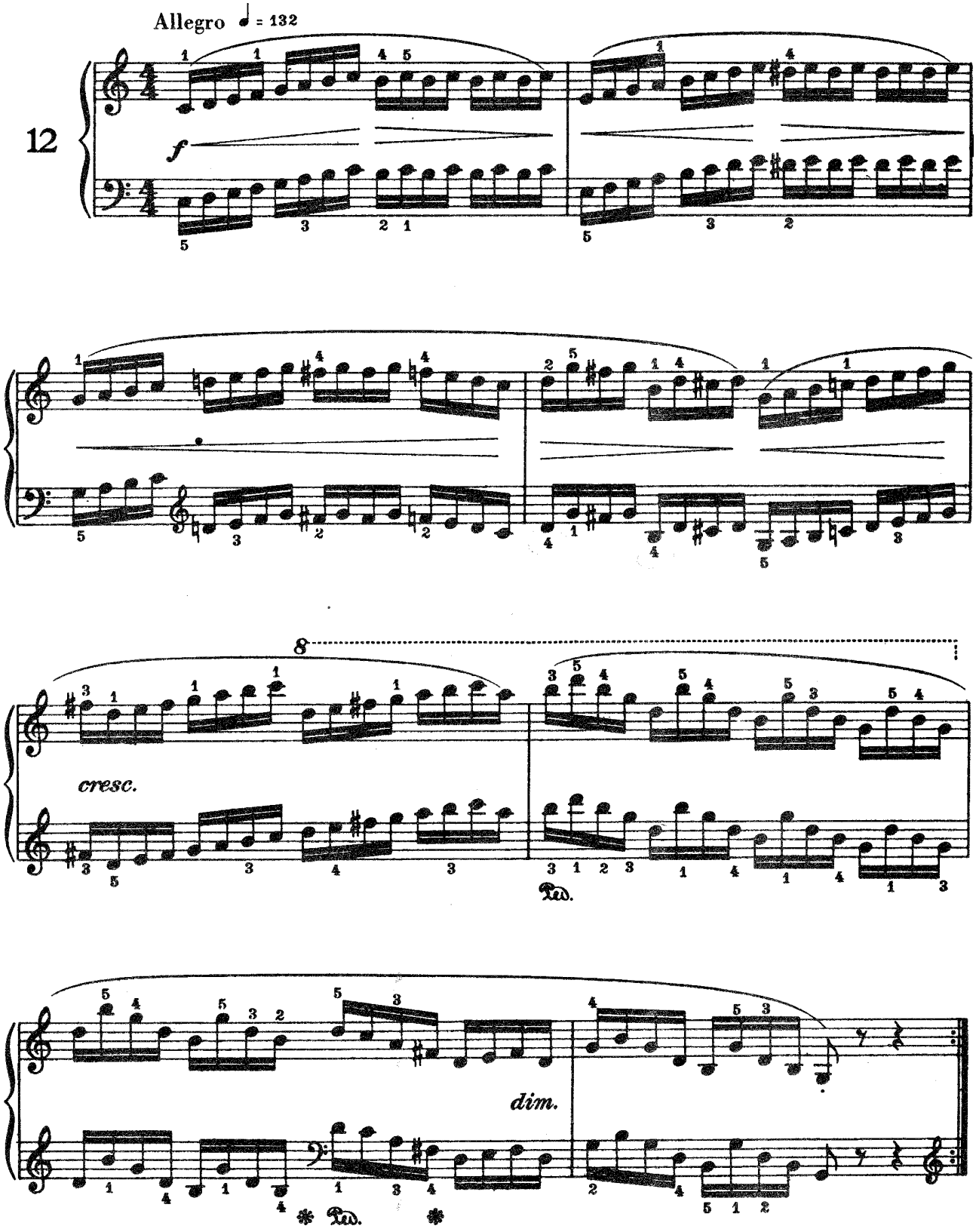

p
cresc.
f
dim.
C
p
cresc.
f
cresc.
ff

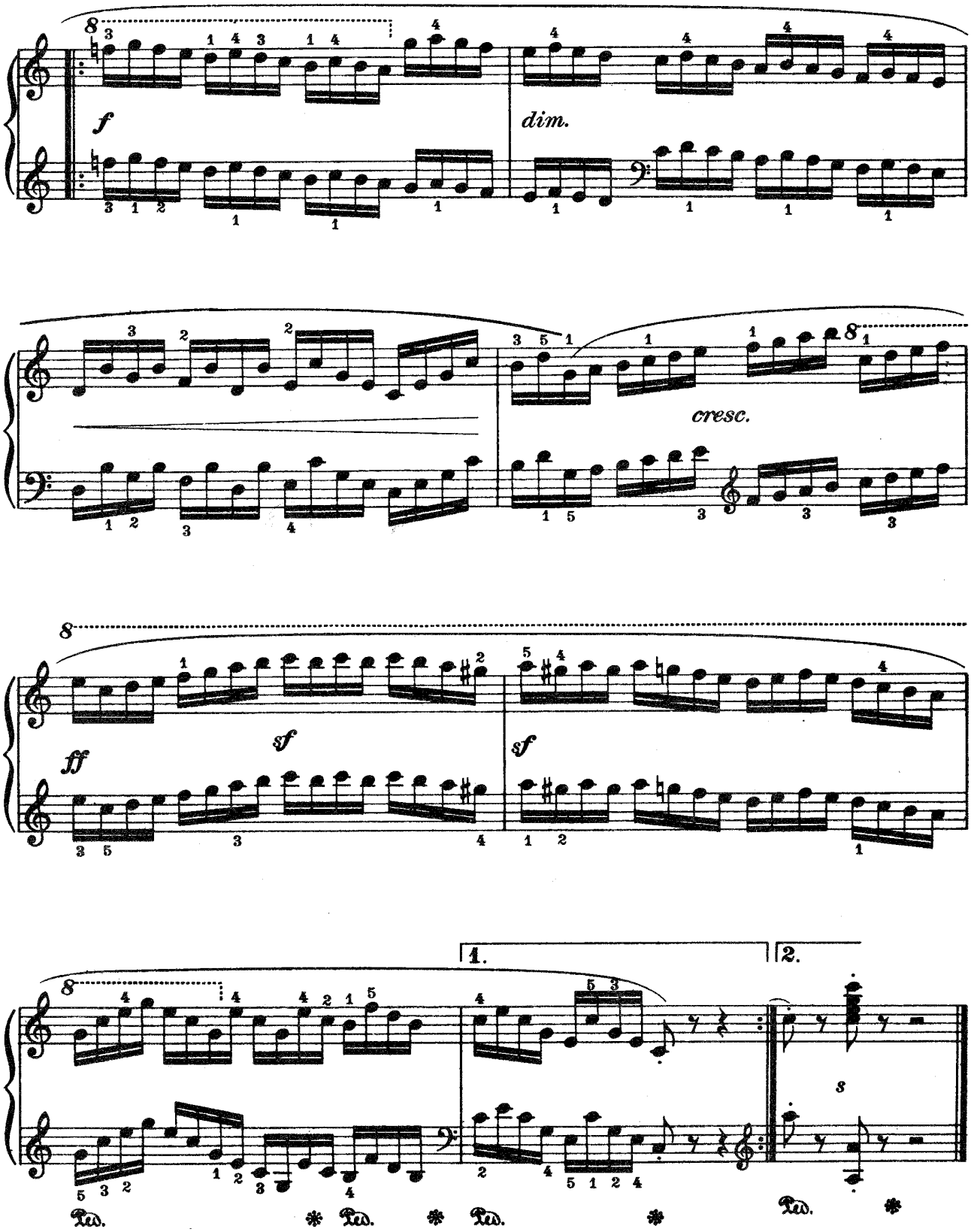

Allegro vivo
A
10
p
B
8
8
cresc.

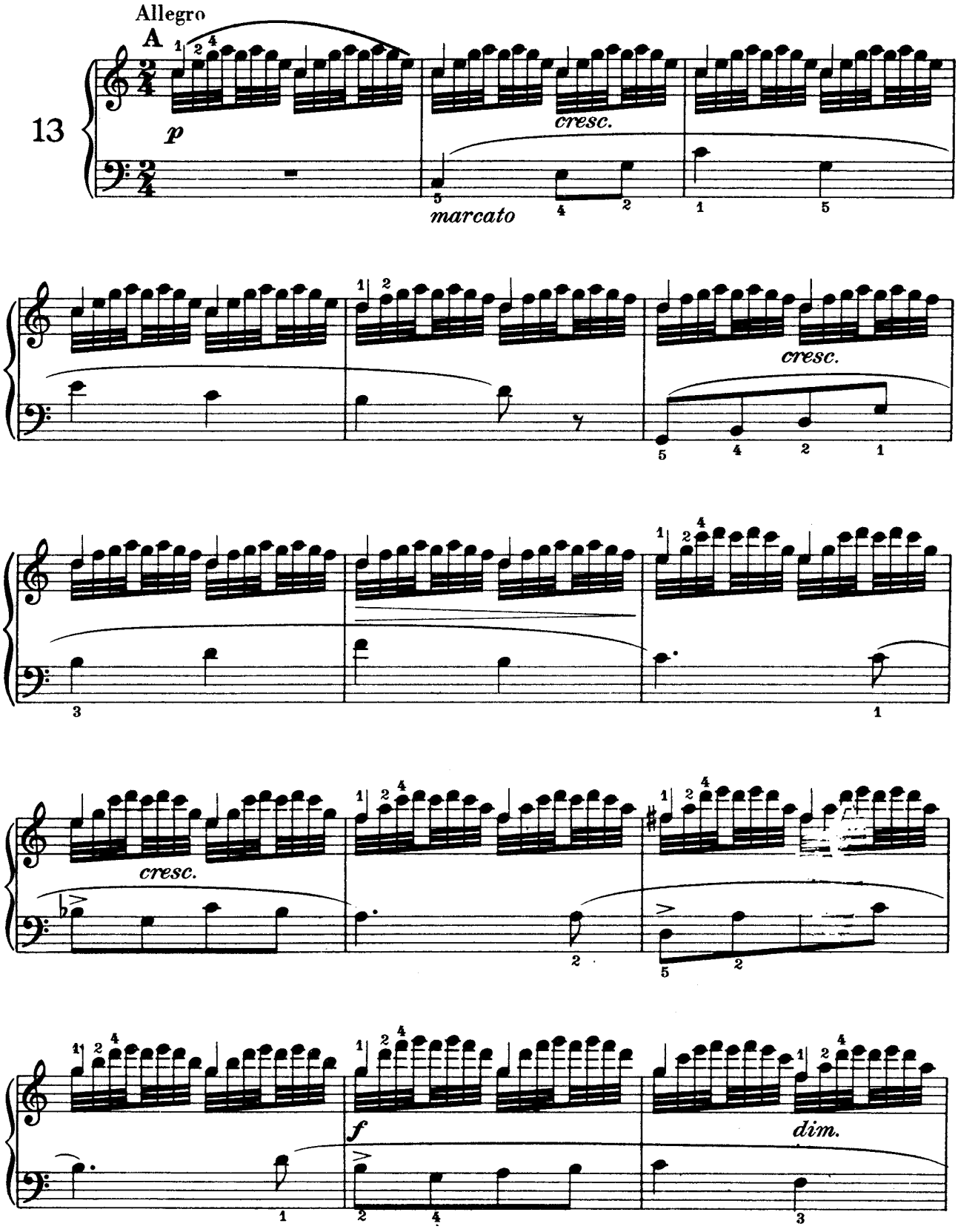

8
cresc.
8
C
cresc.
f
più f
mf
più f
8
ff
f

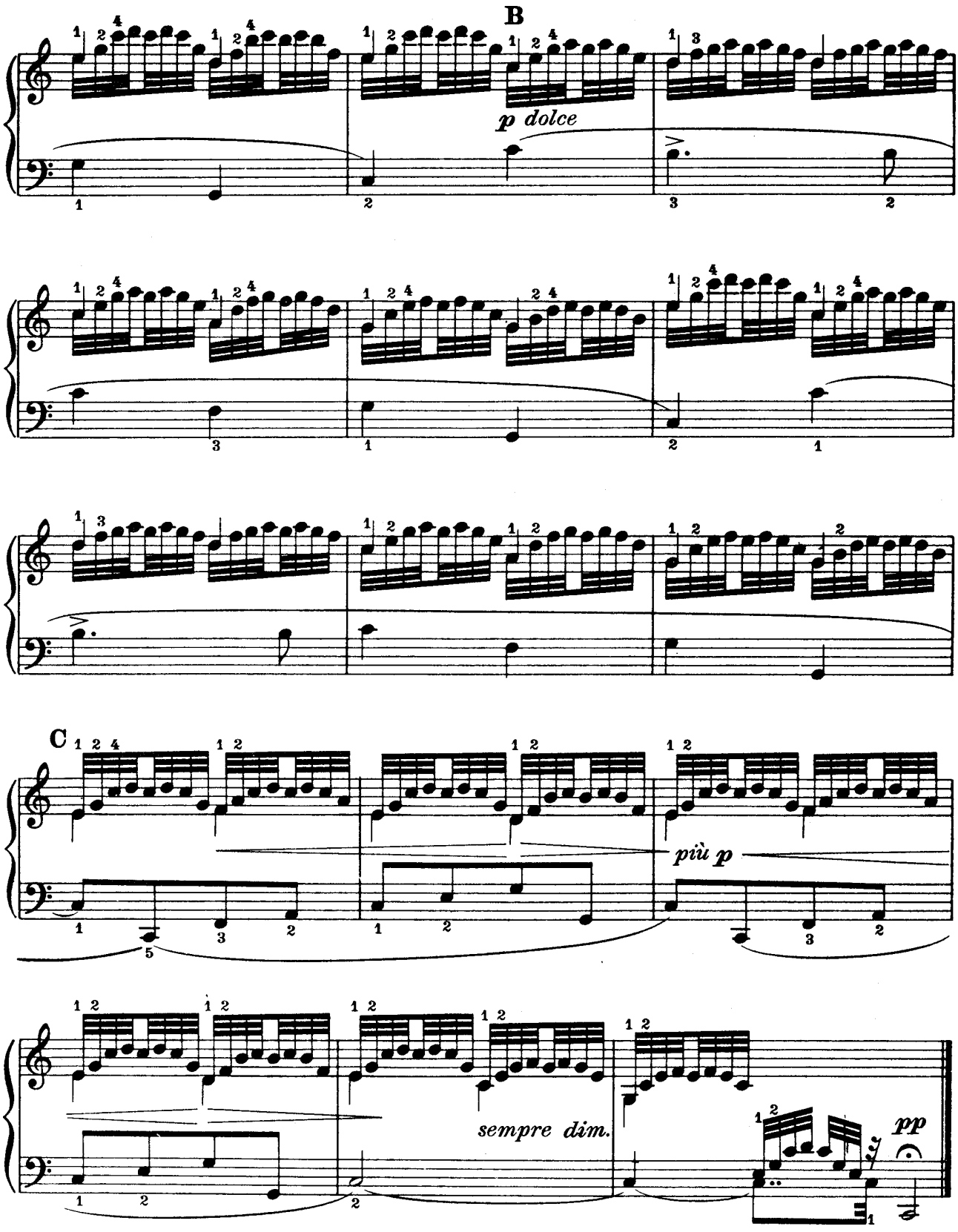

Allegro ♩ = 132
A
11
f
cresc.
dim.
B

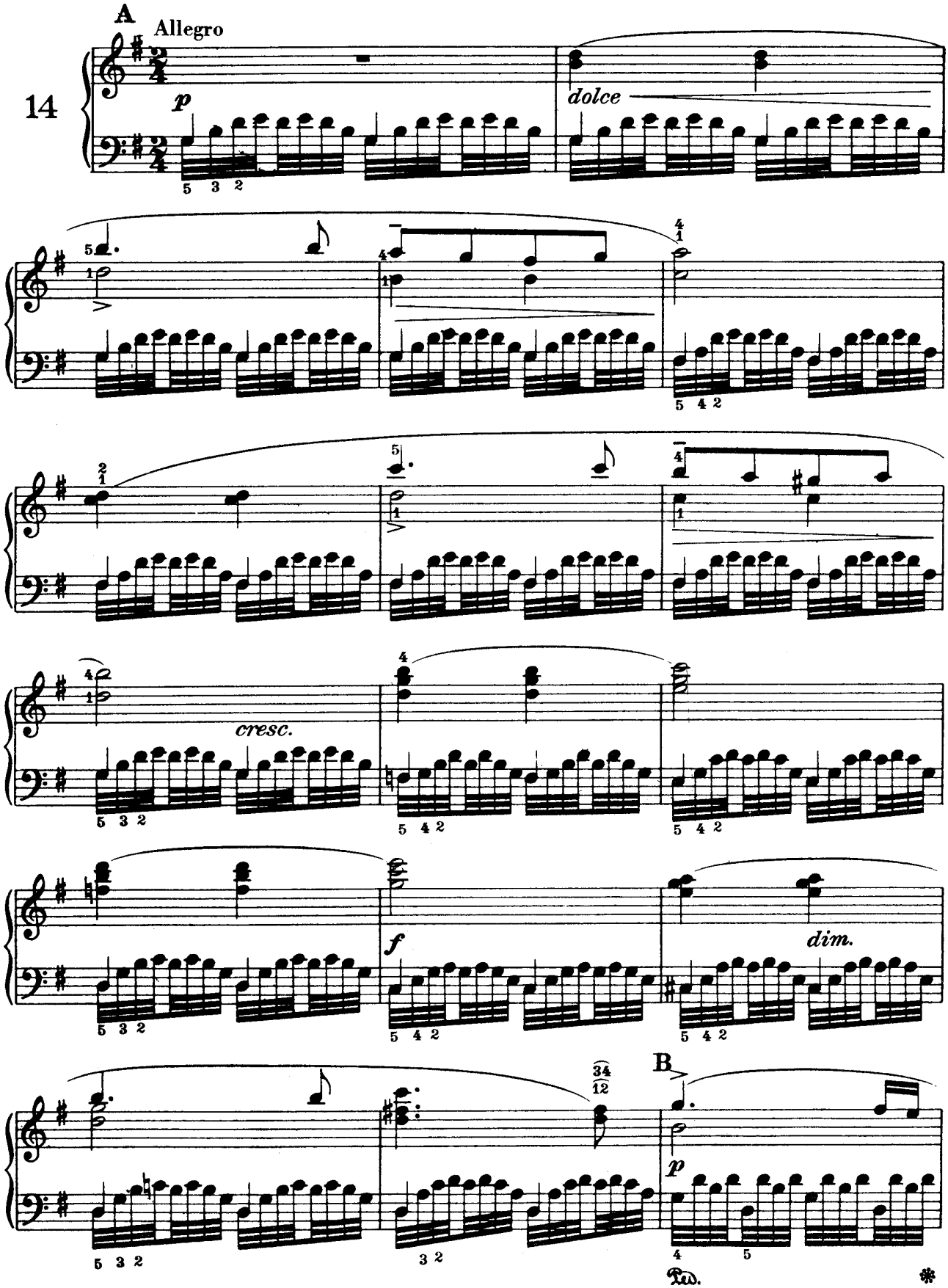

8
Ped.
8
ff
Ped.
8
1.
Ped.
C
2.
ff
Ped.
Ped.
sempre f
Ped.

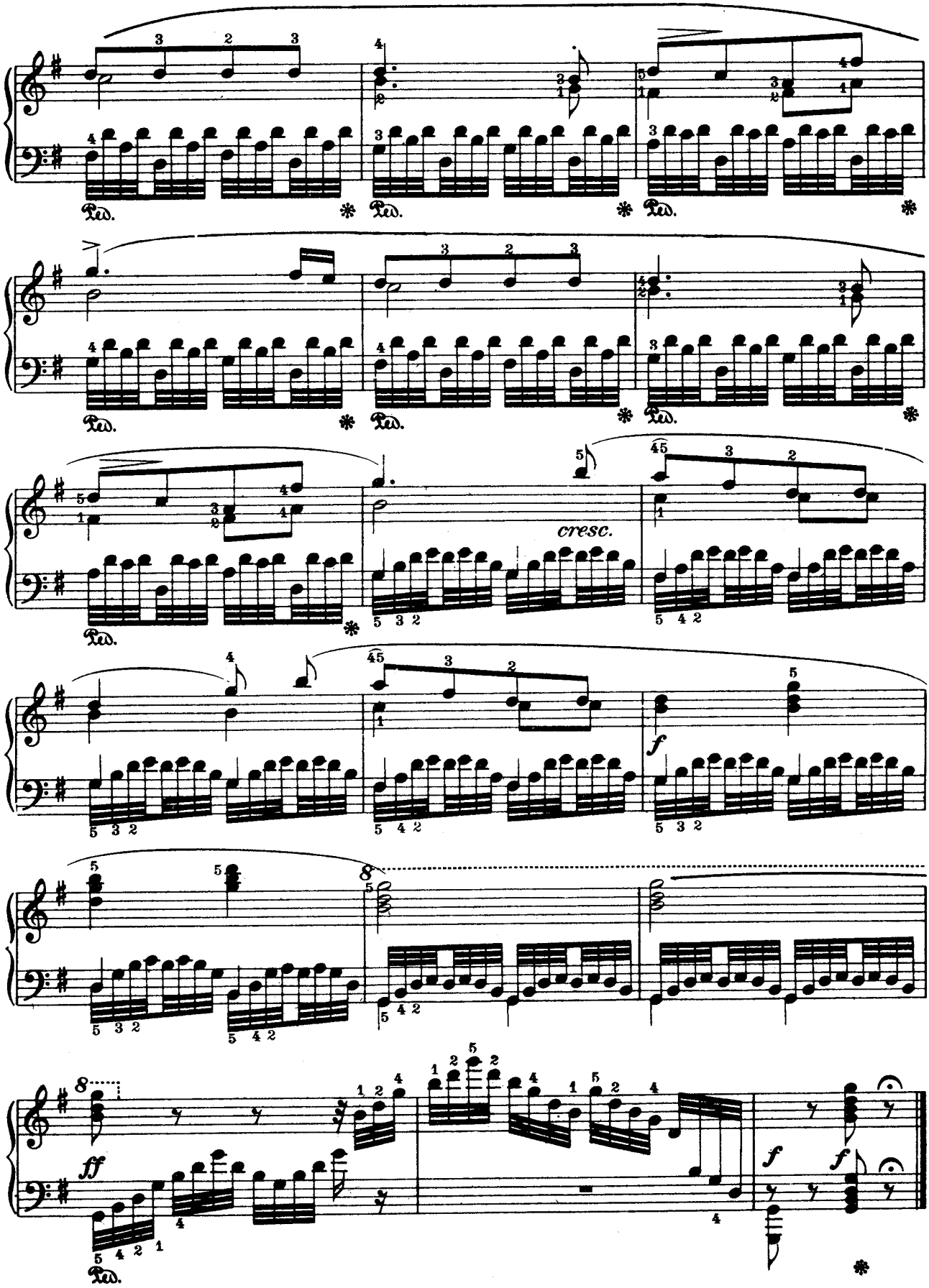

Allegro ♩ = 132
12
f
cresc.
Ped.
dim.
Ped.

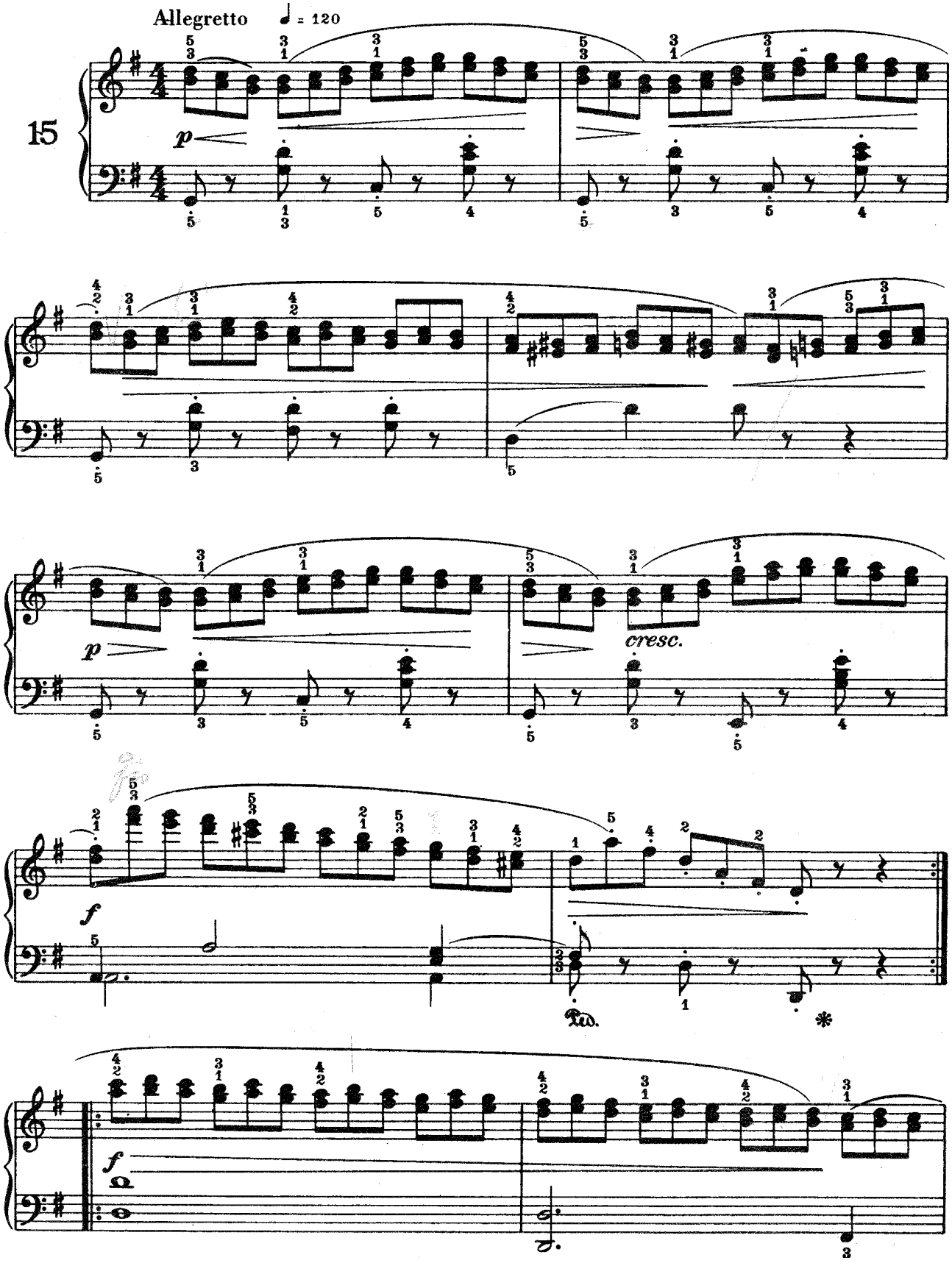

f
dim.
cresc.
ff
sf
sf
1.
2.
Ped.
Ped.
Ped.
Ped.

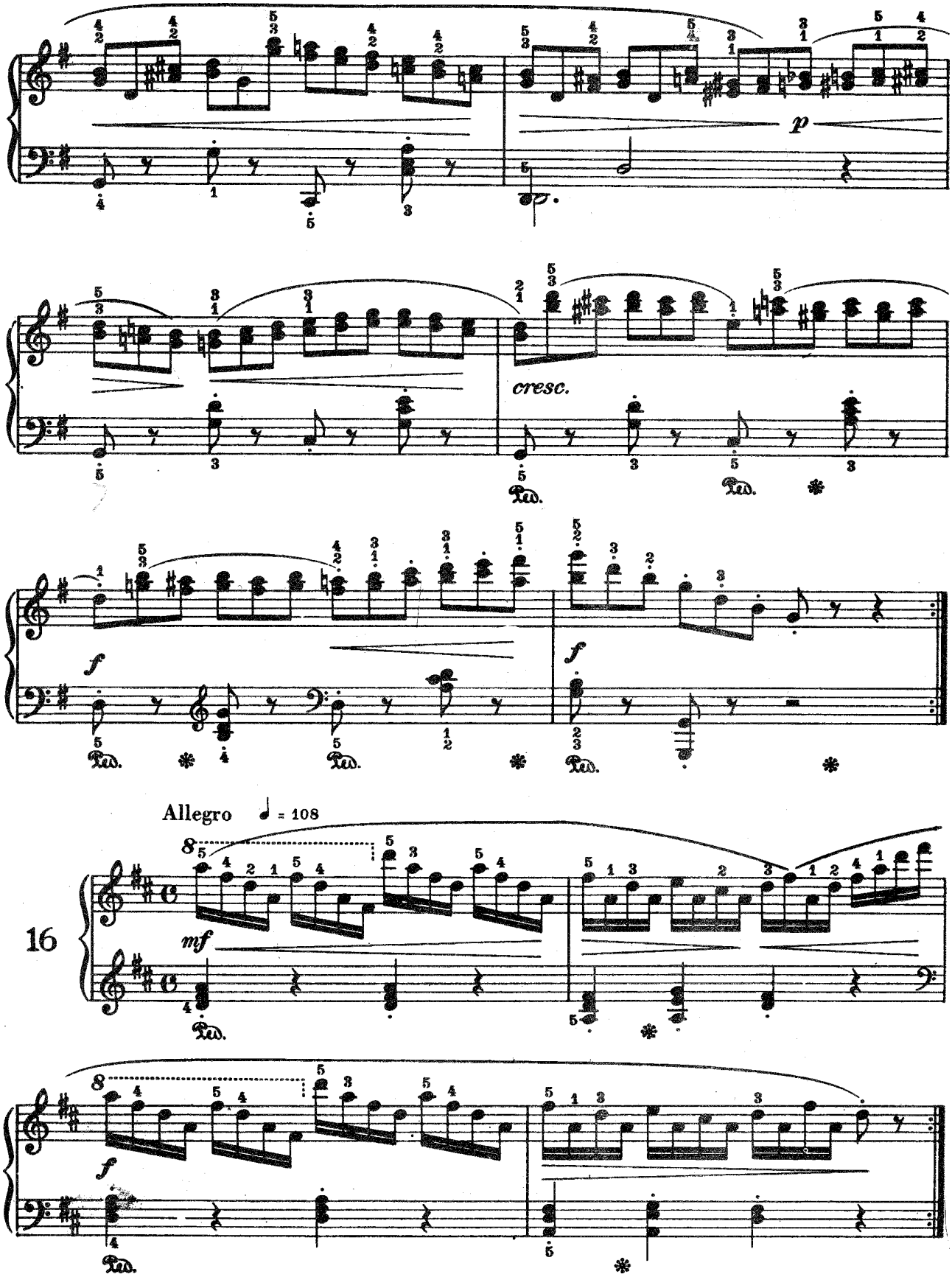

Allegro
A
13
p
cresc.
marcato
cresc.
cresc.
f
dim.

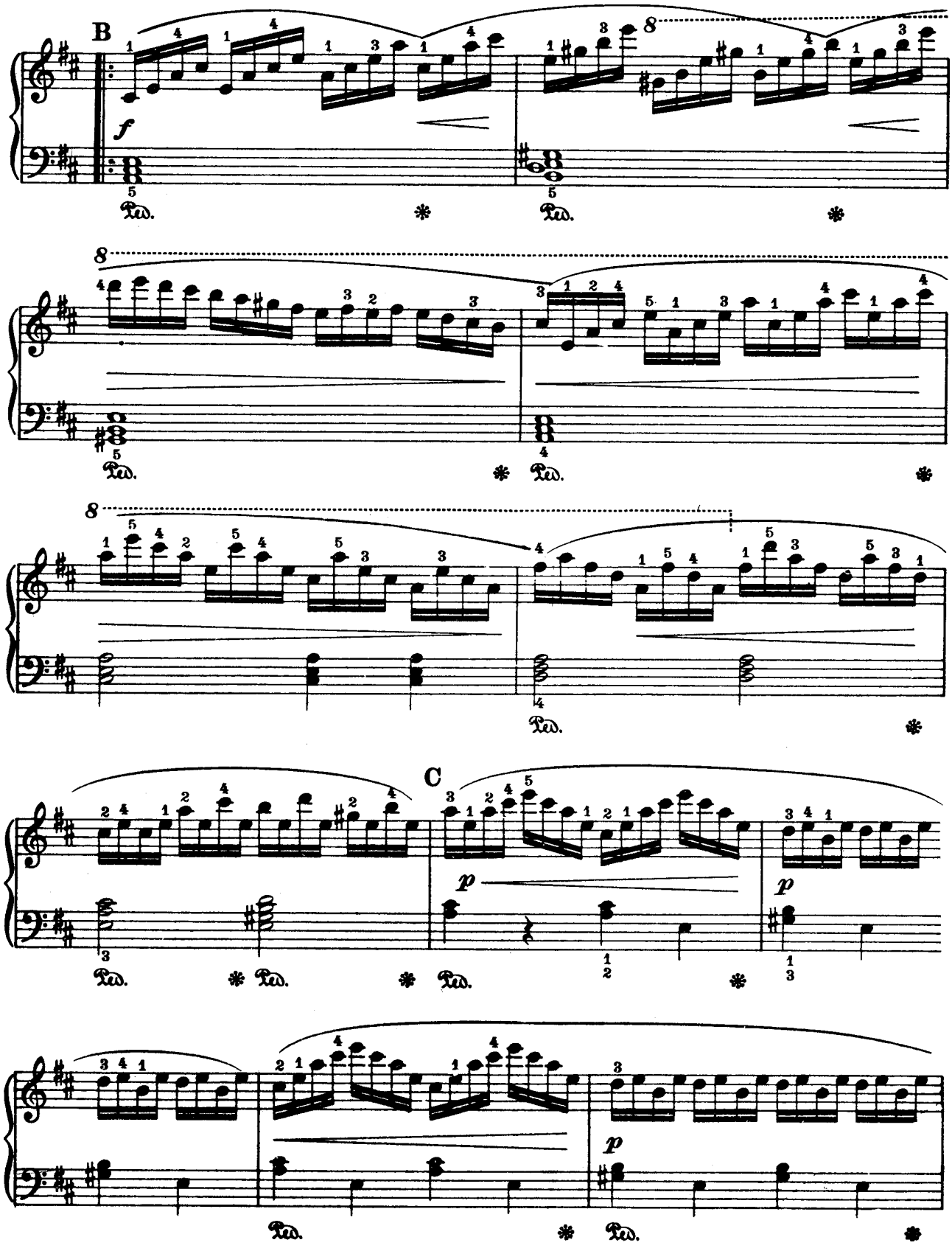

B
p dolce
C
più p
sempre dim.
pp

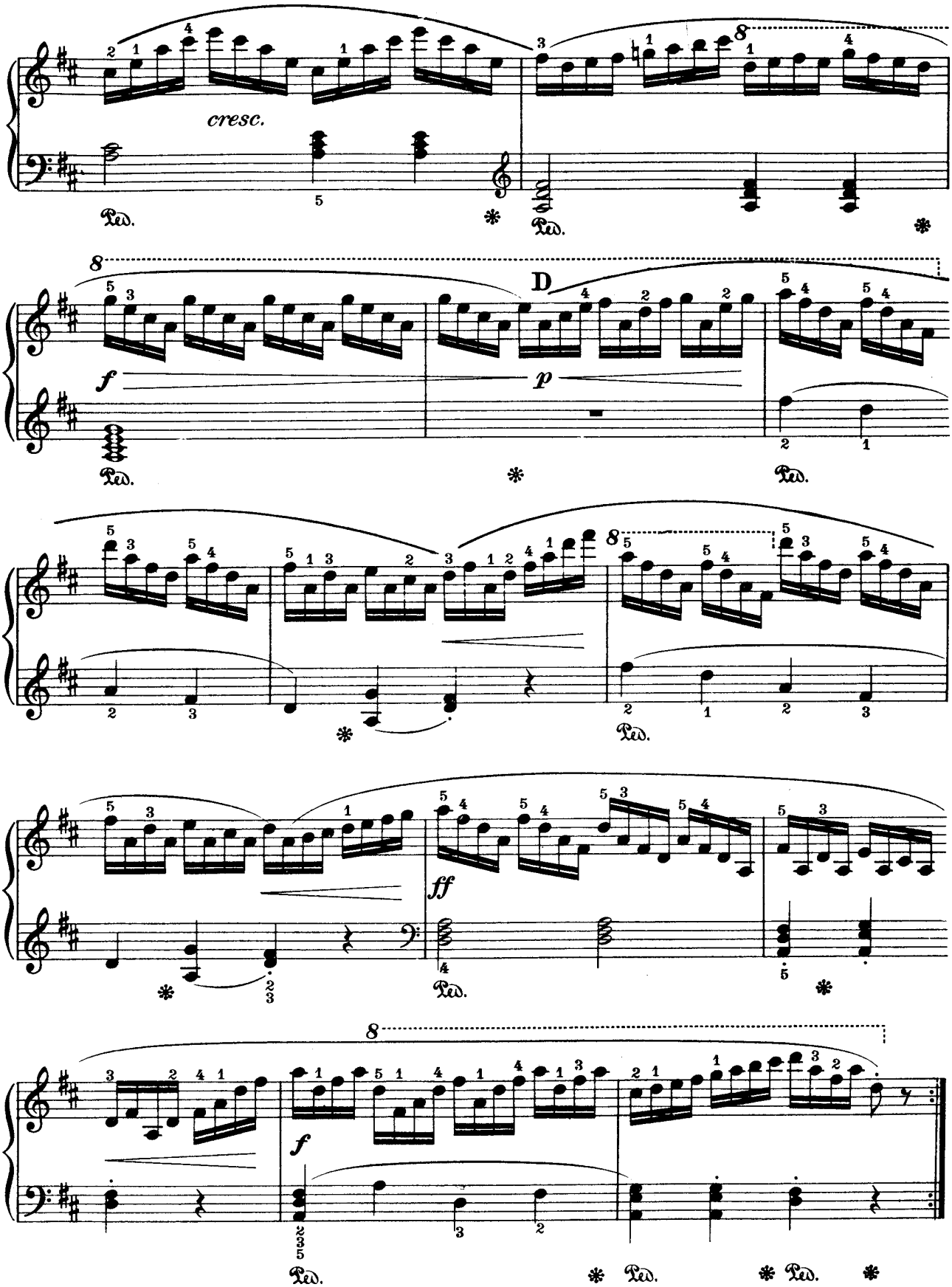

A
Allegro
14
p
dolce
cresc.
f
dim.
B
p
Ped.

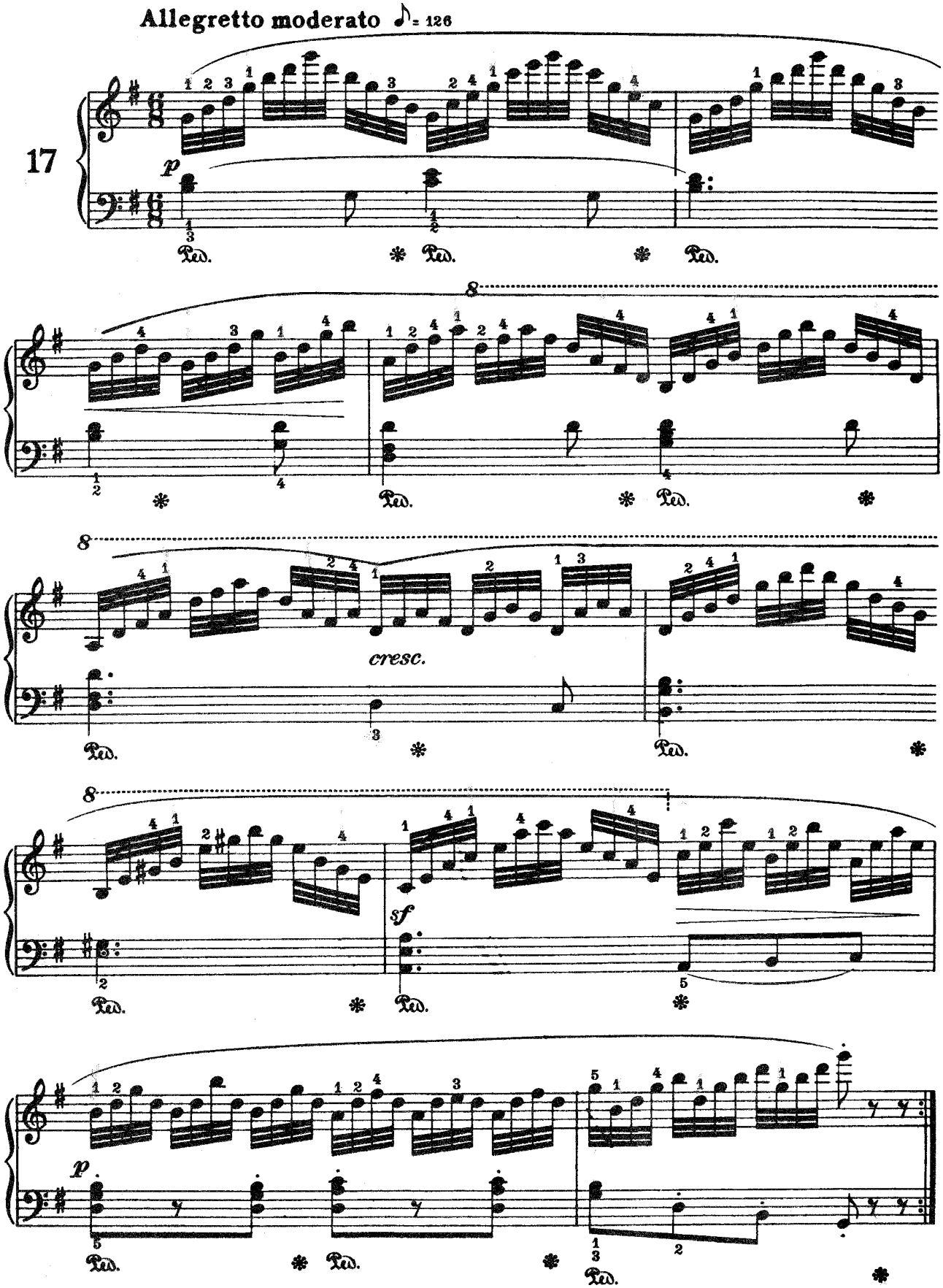

Ped.
cresc.
f
ff

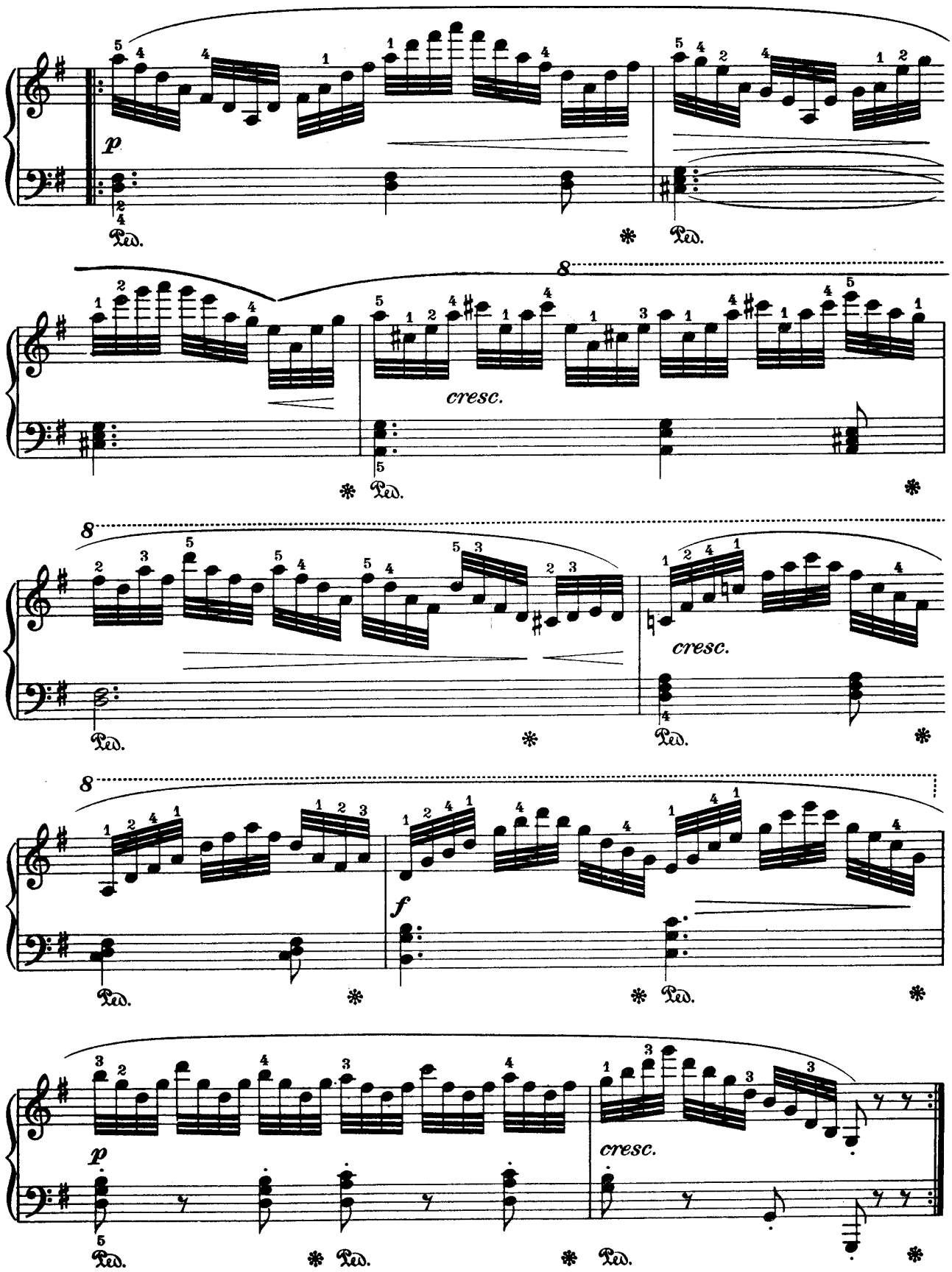

Allegretto
♩ = 120
15
p
cresc.
f
Ped.
*

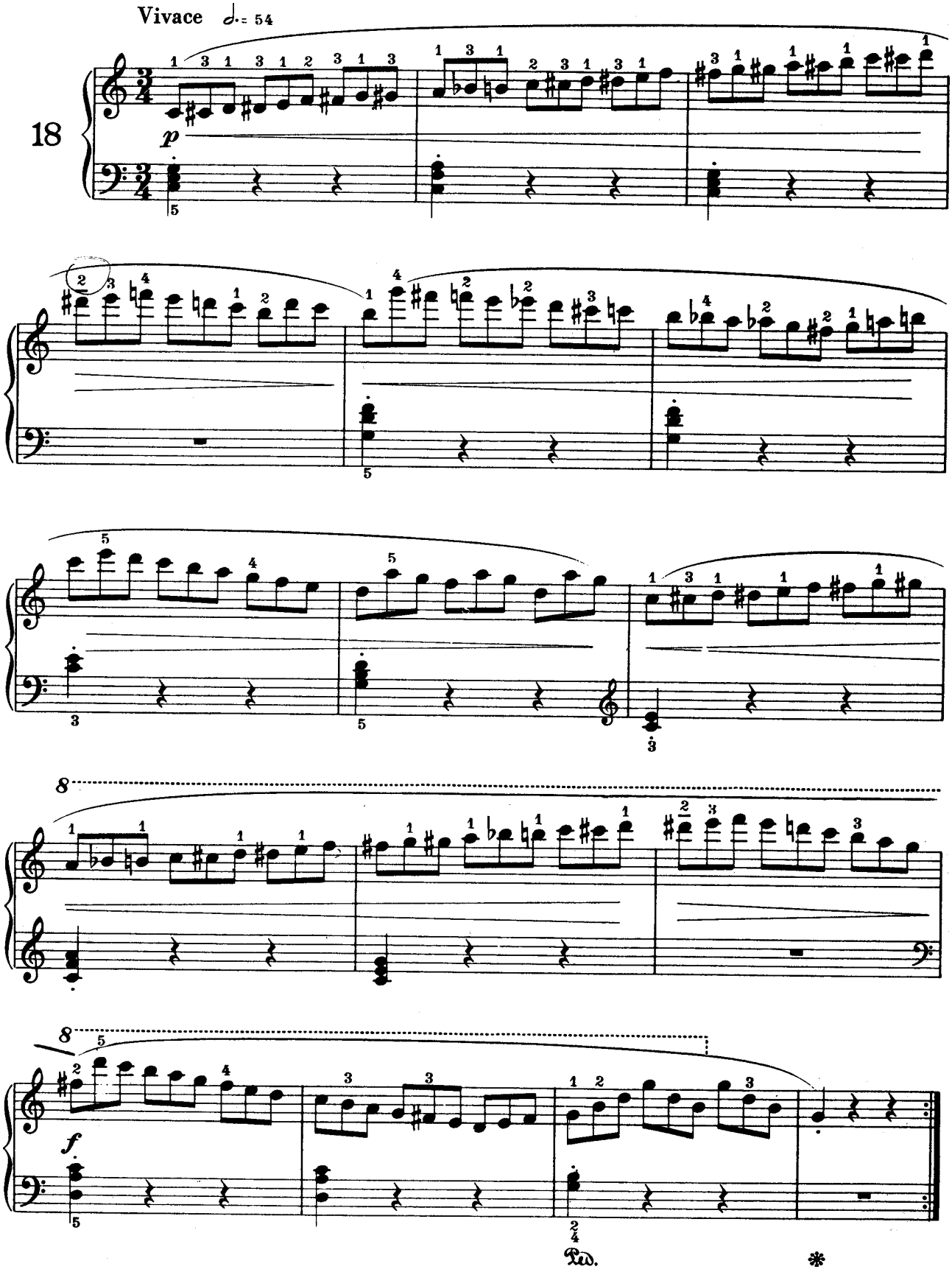

p
cresc.
f
f
Allegro ♩ = 108
16
mf
f

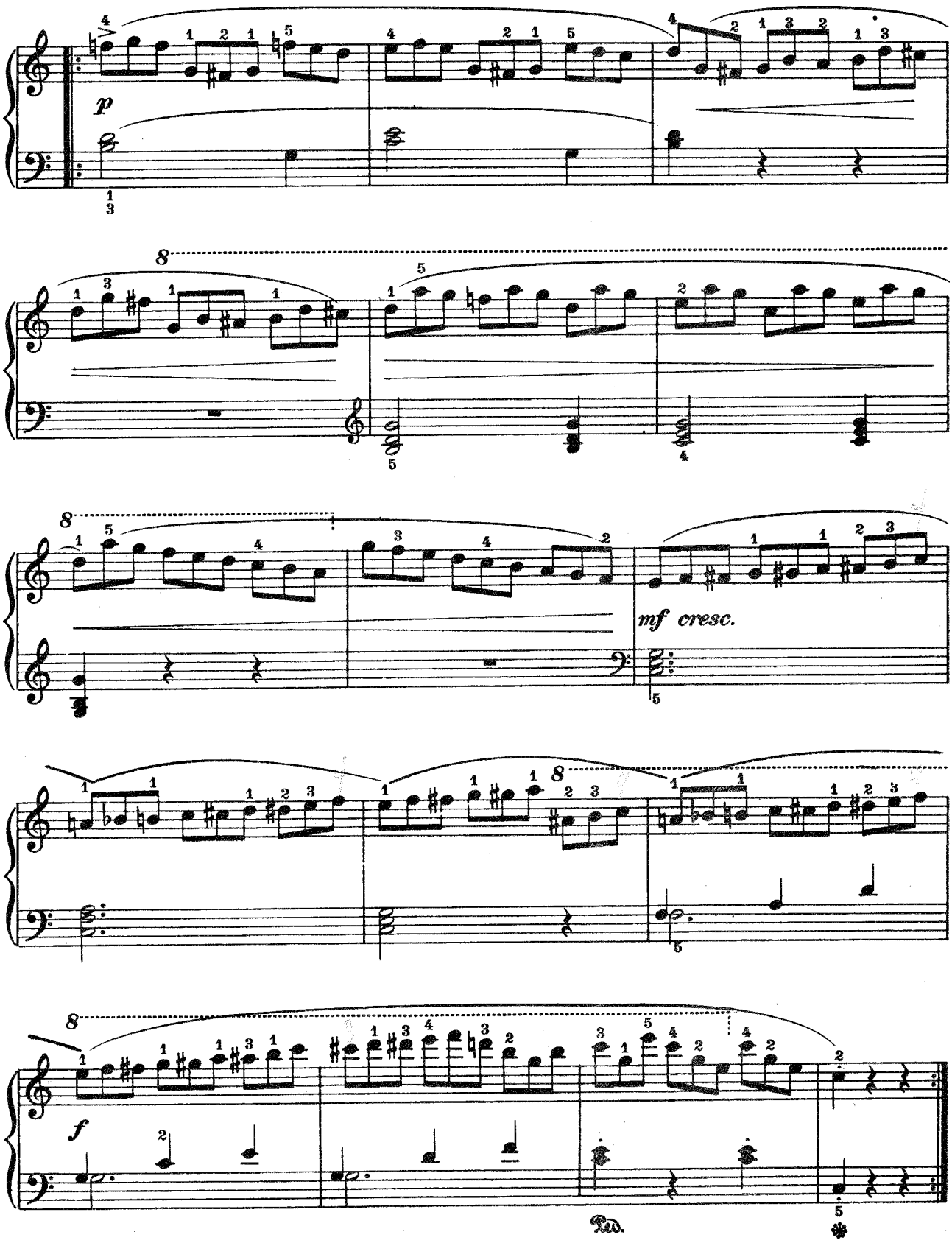

B
f
8
Ped.
C
p

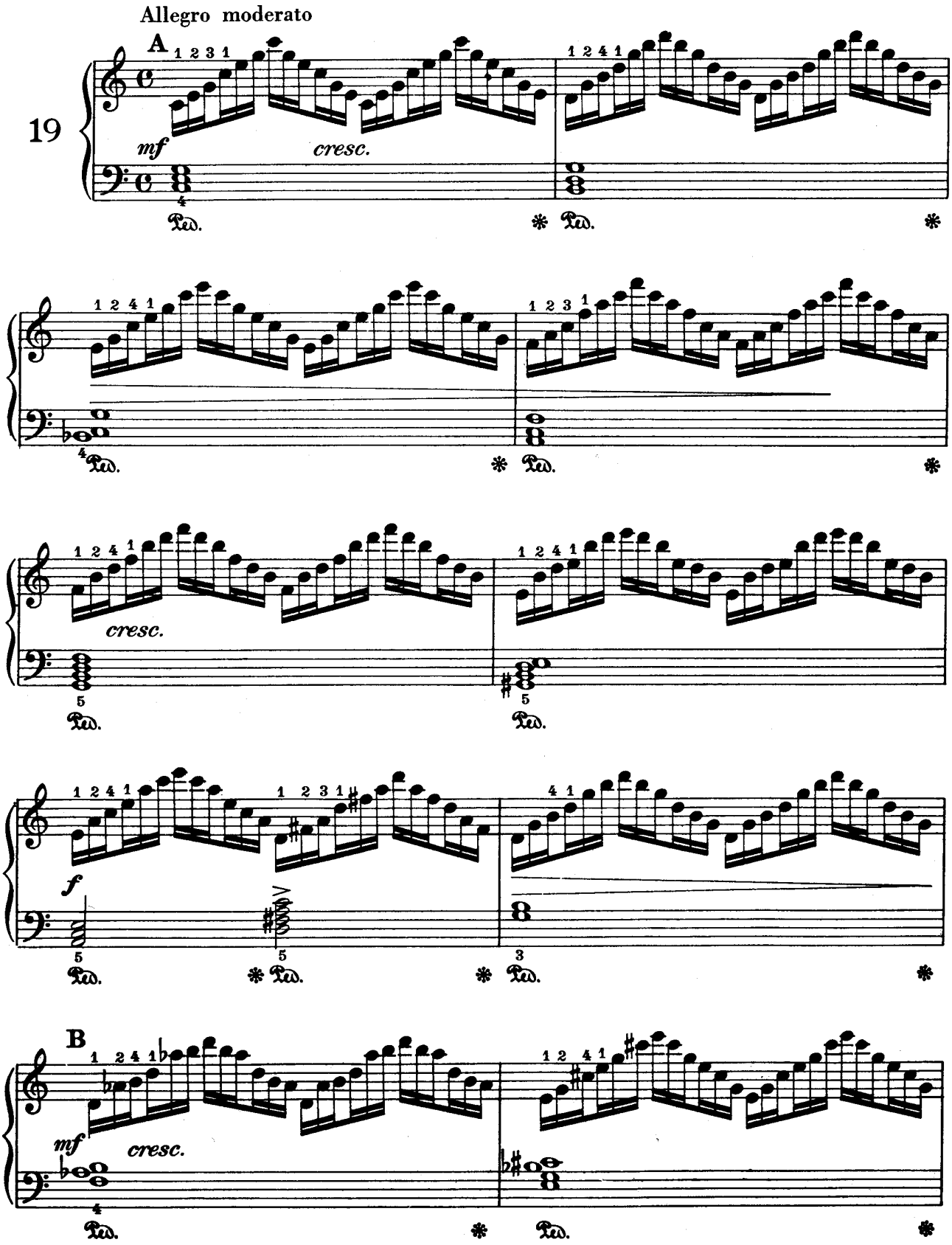

cresc.
D
f
p
ff
f
Ped.

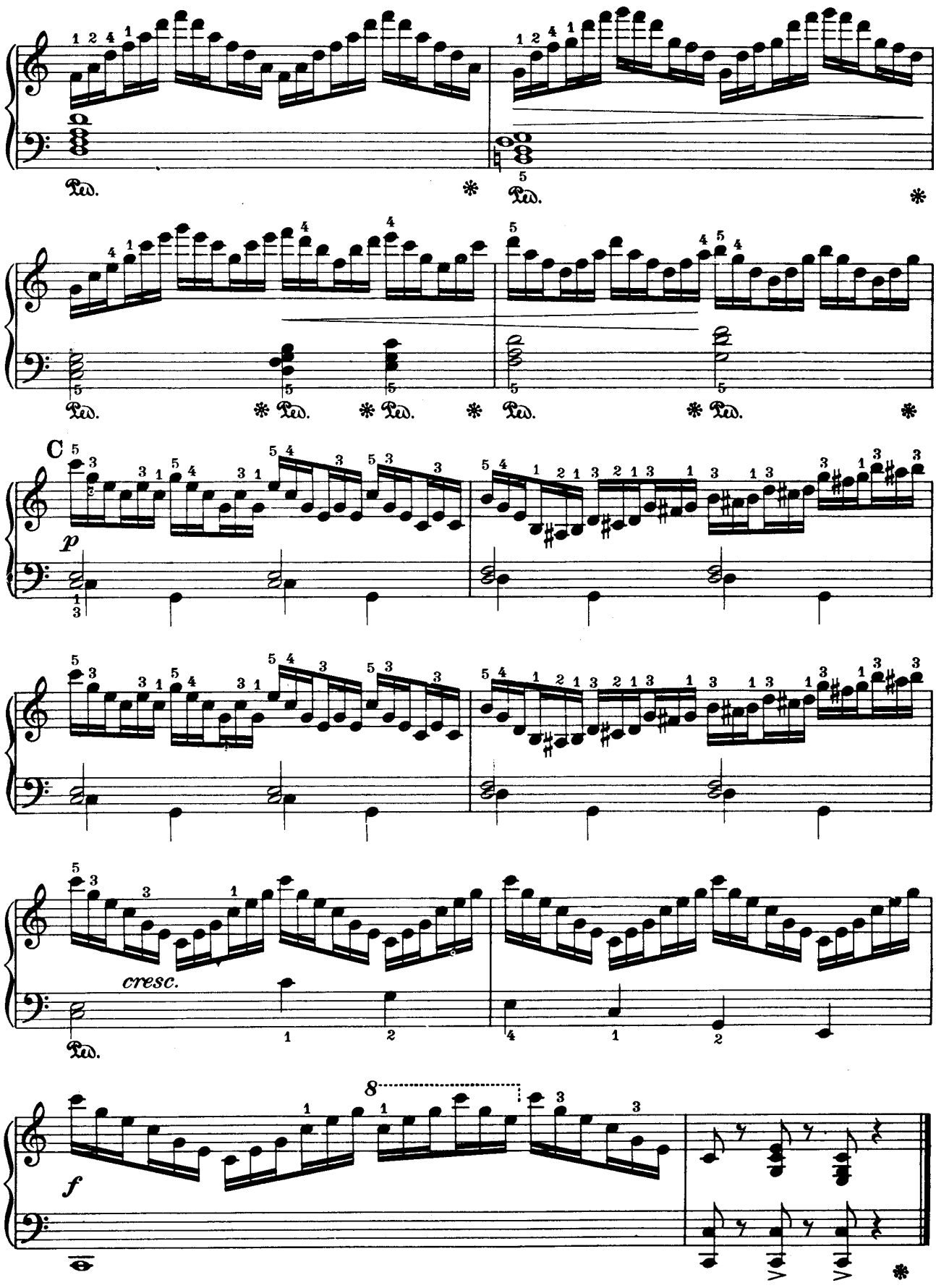

Allegretto moderato ♪= 126
17
p
Ped.
8
cresc.
sf

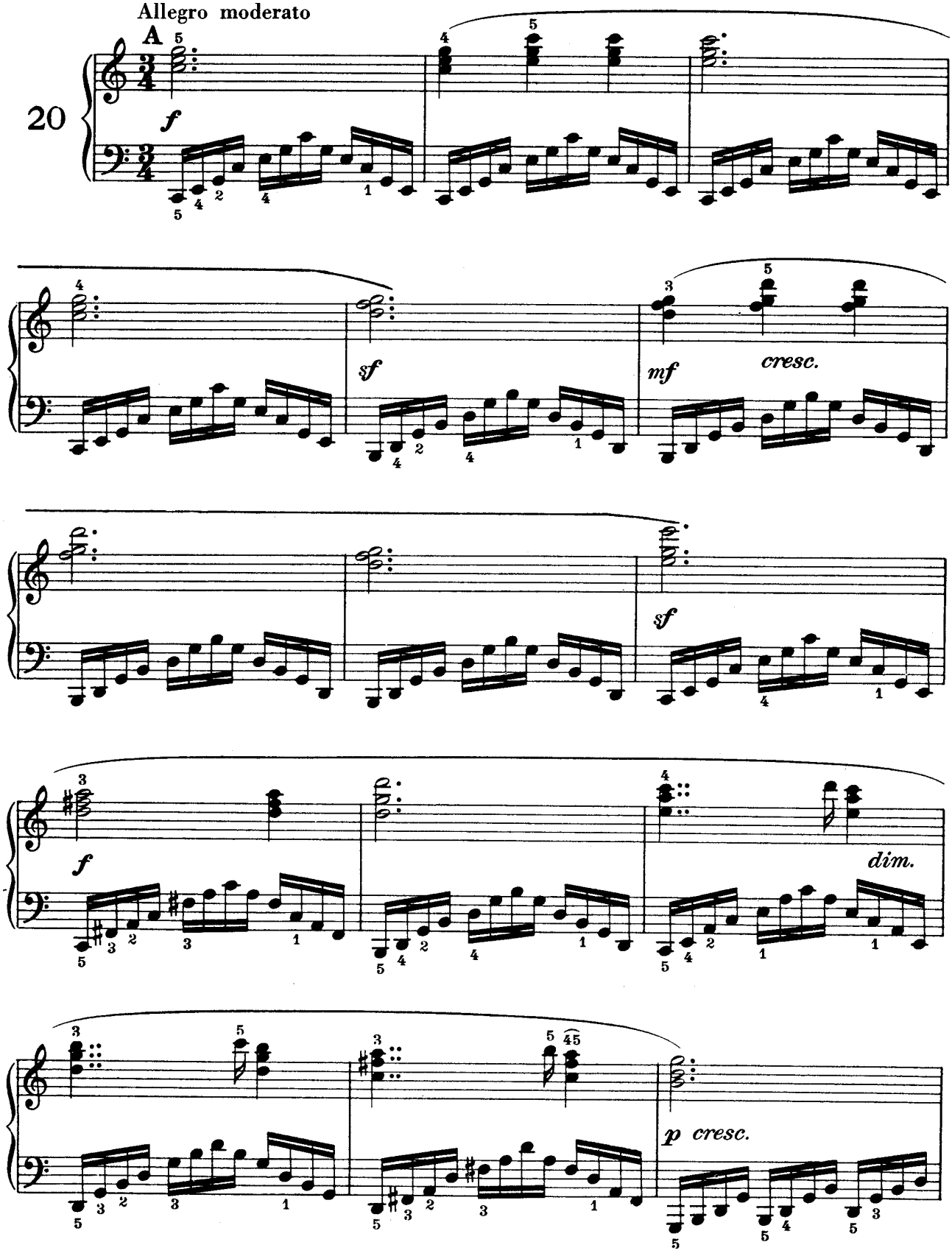

p
Ped.
8
cresc.
f
p

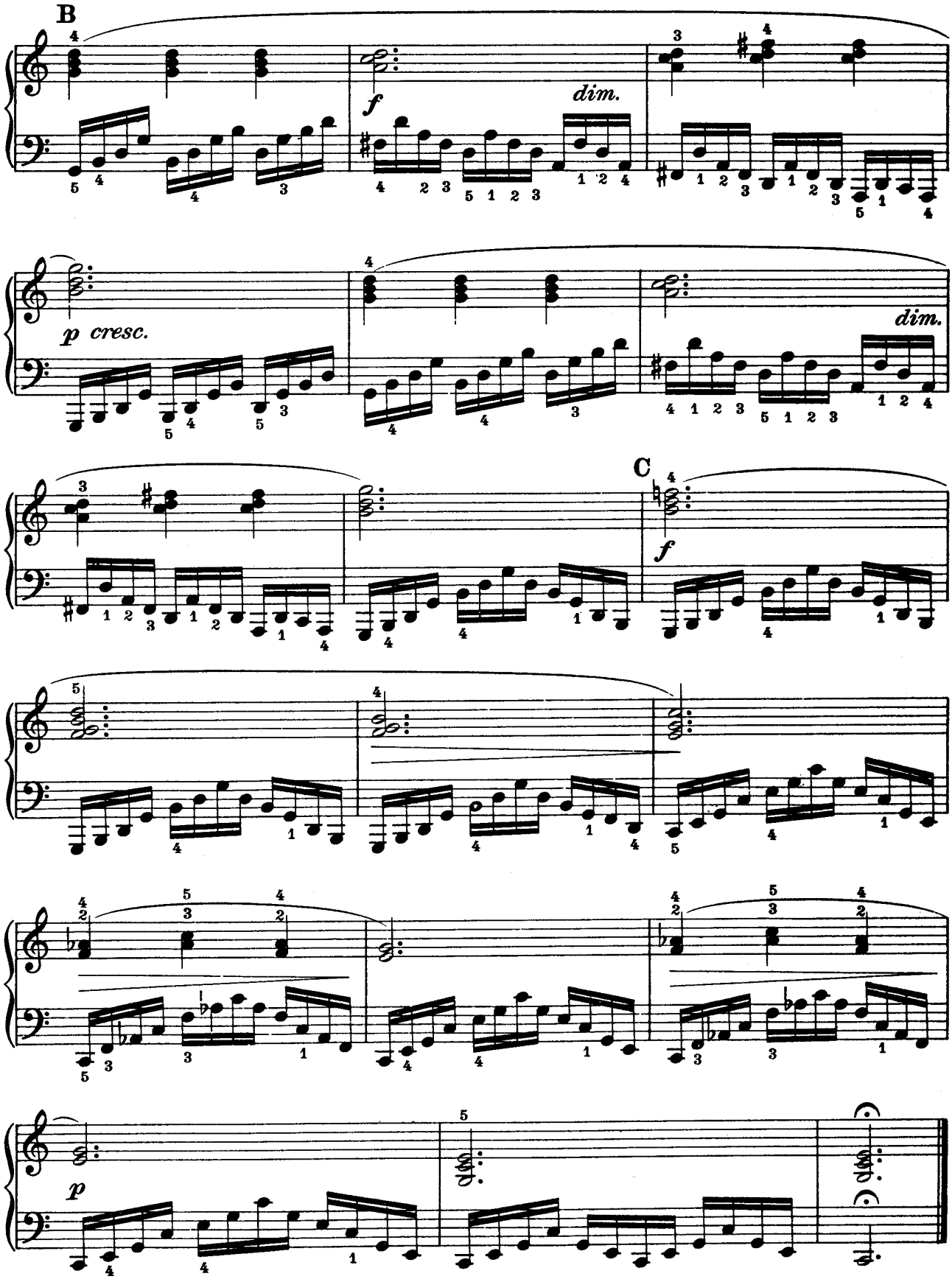

Vivace ♩. = 54
18
p
f
Ped.
*

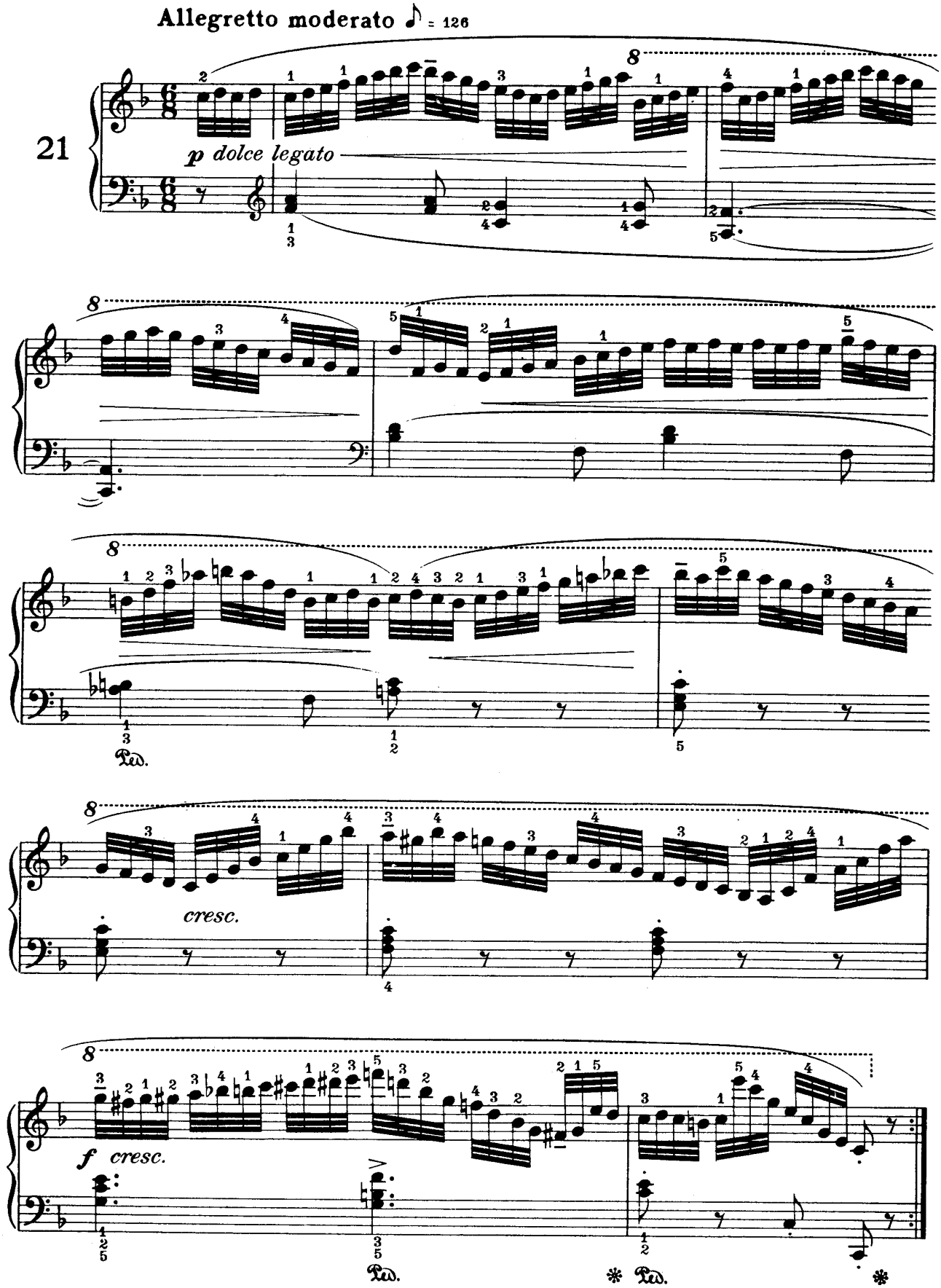

p
8
mf cresc.
f
Ped.

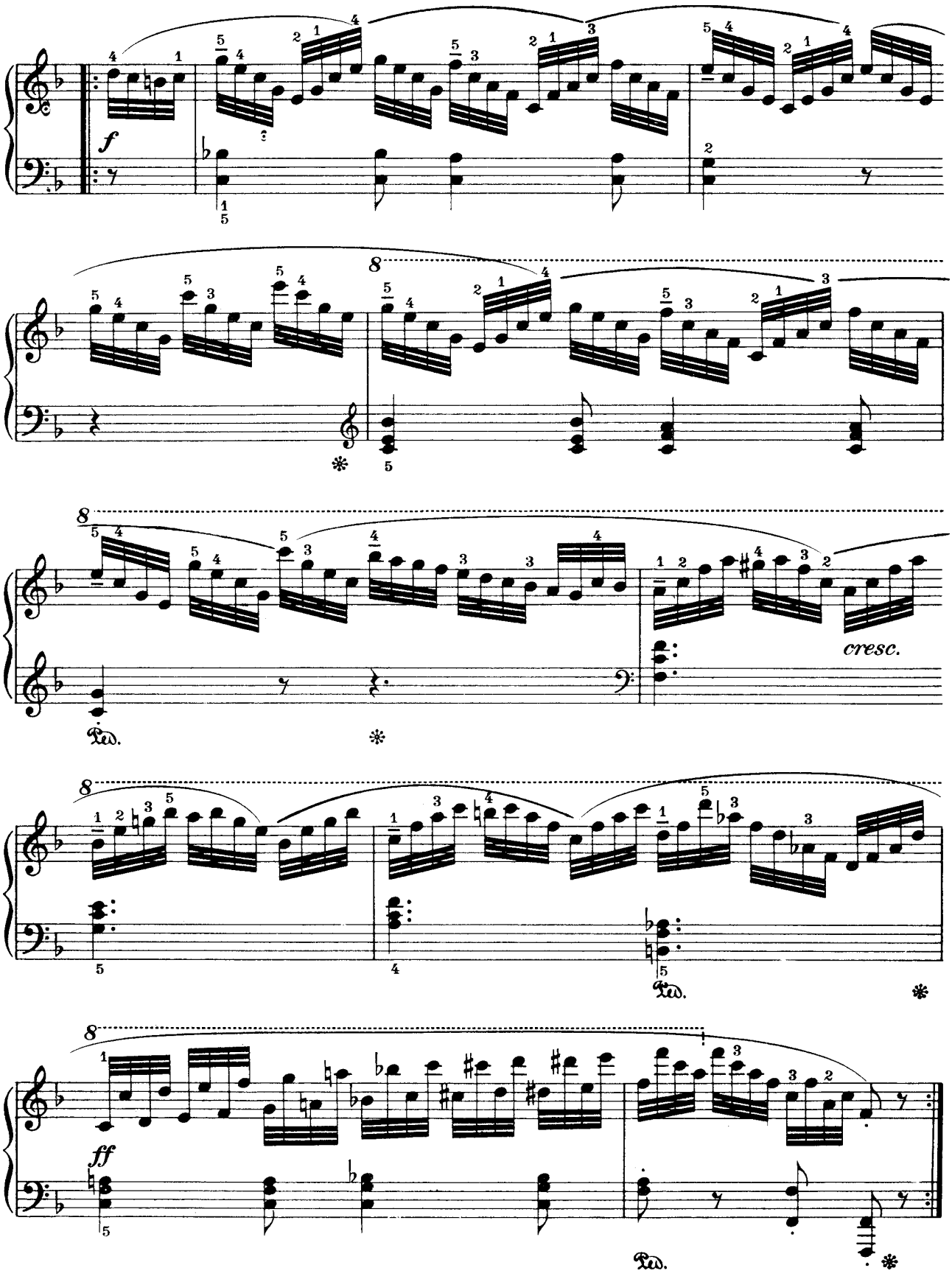

Allegro moderato
A
19
mf
cresc.
Ped.
B

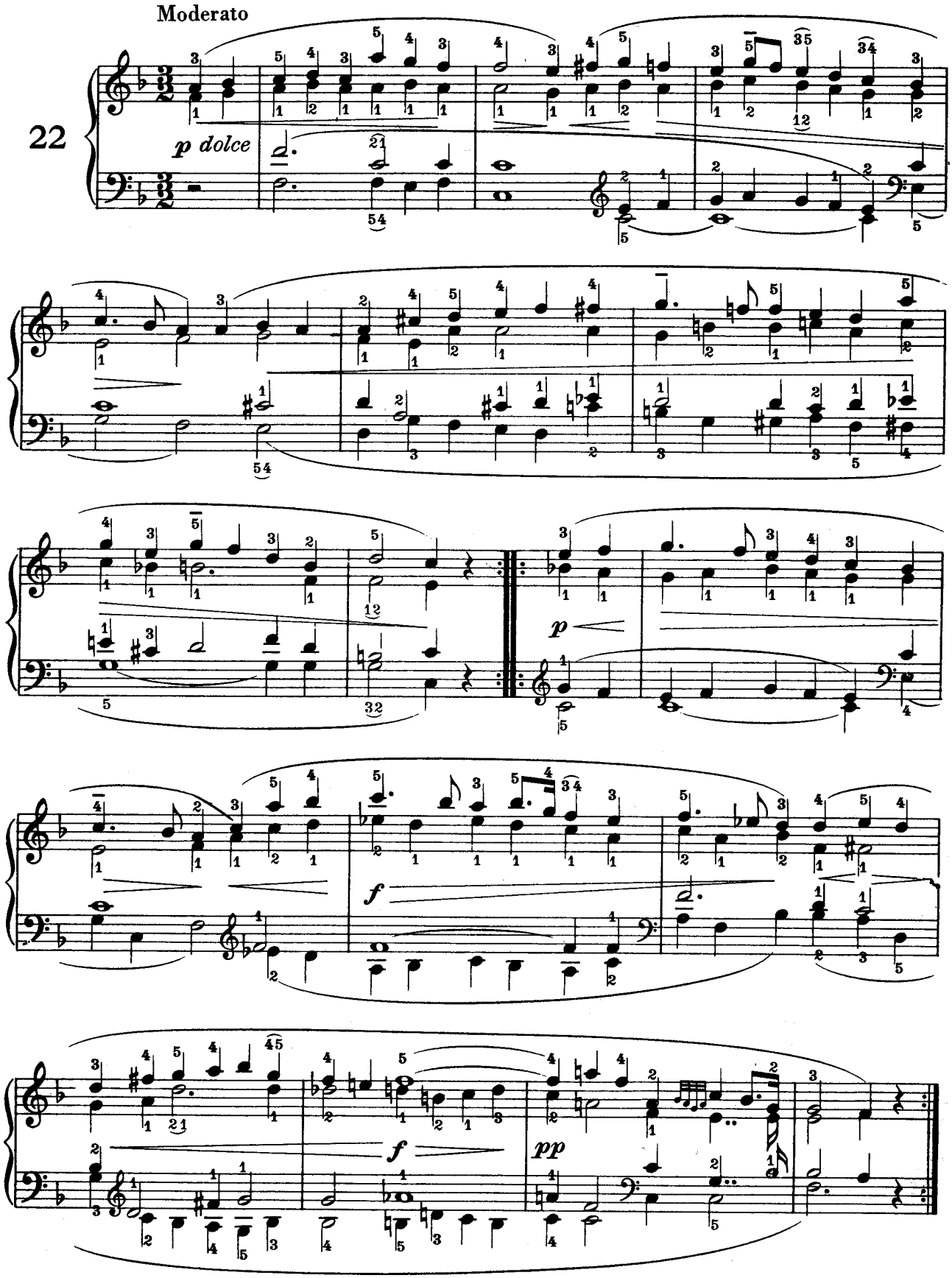

Ped.
C
p
cresc.
f

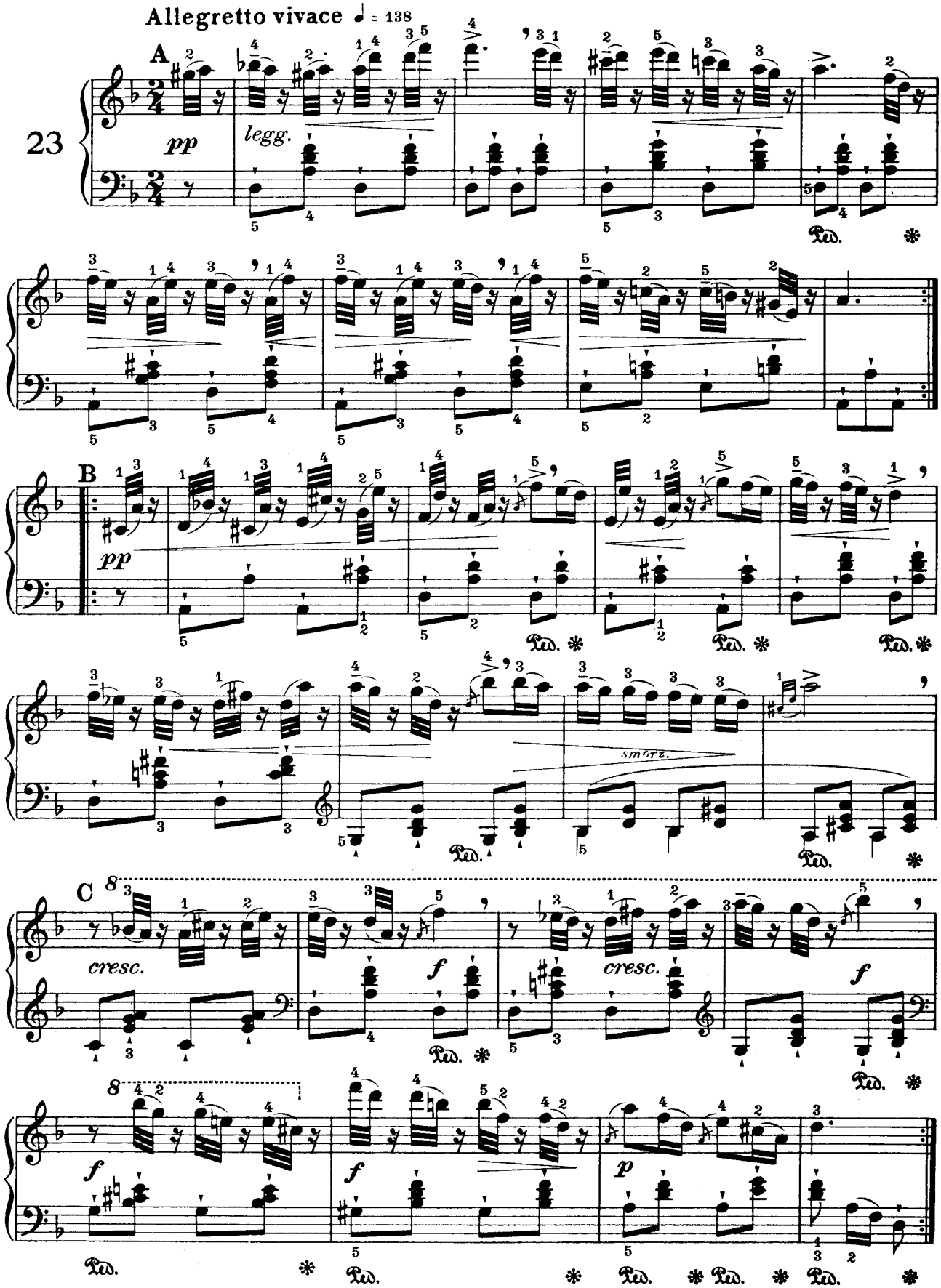

Allegro moderato
A
20
f
sf
mf
cresc.
sf
f
dim.
p cresc.

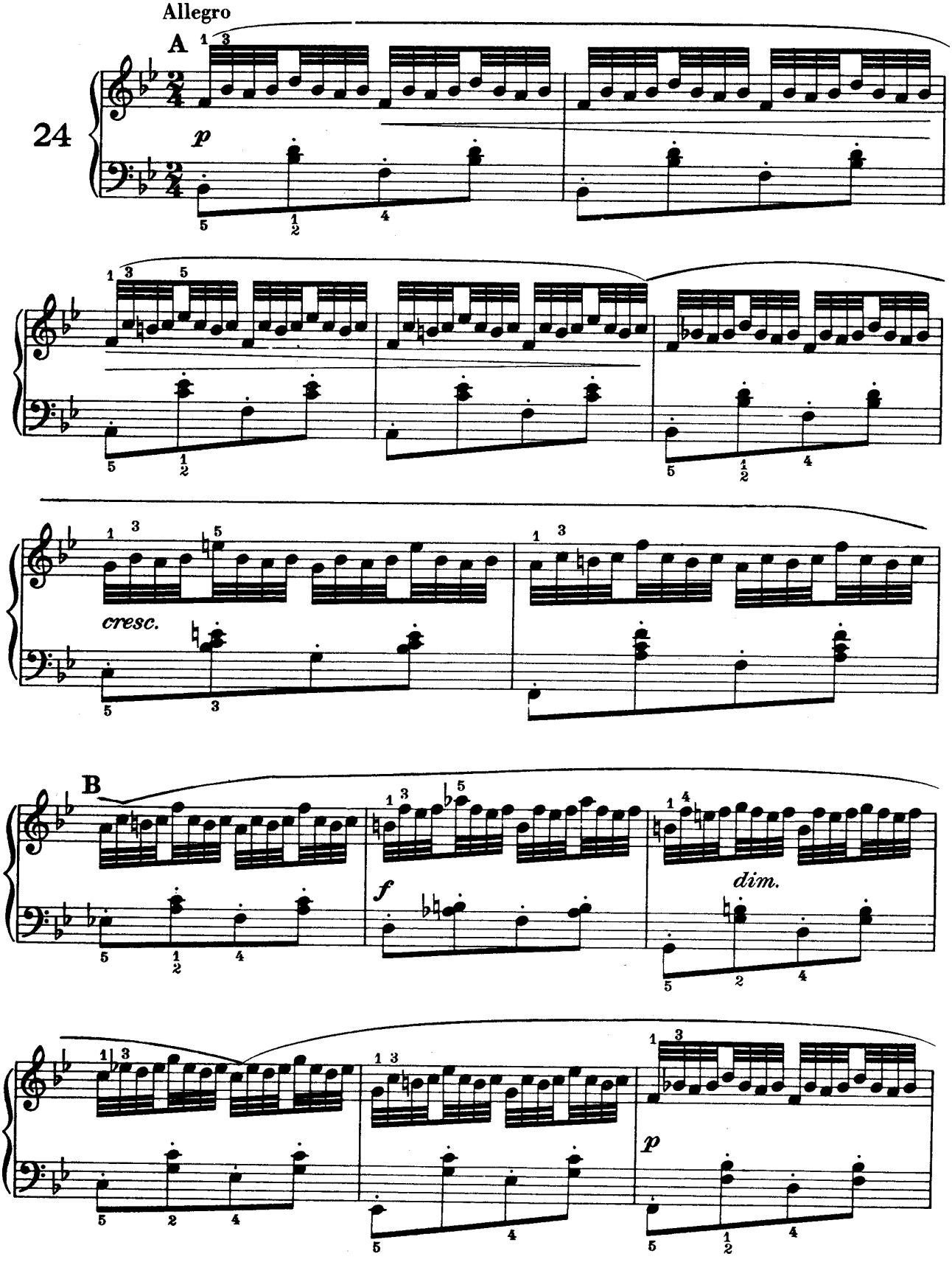

B
f
dim.
p cresc.
dim.
C
f
p

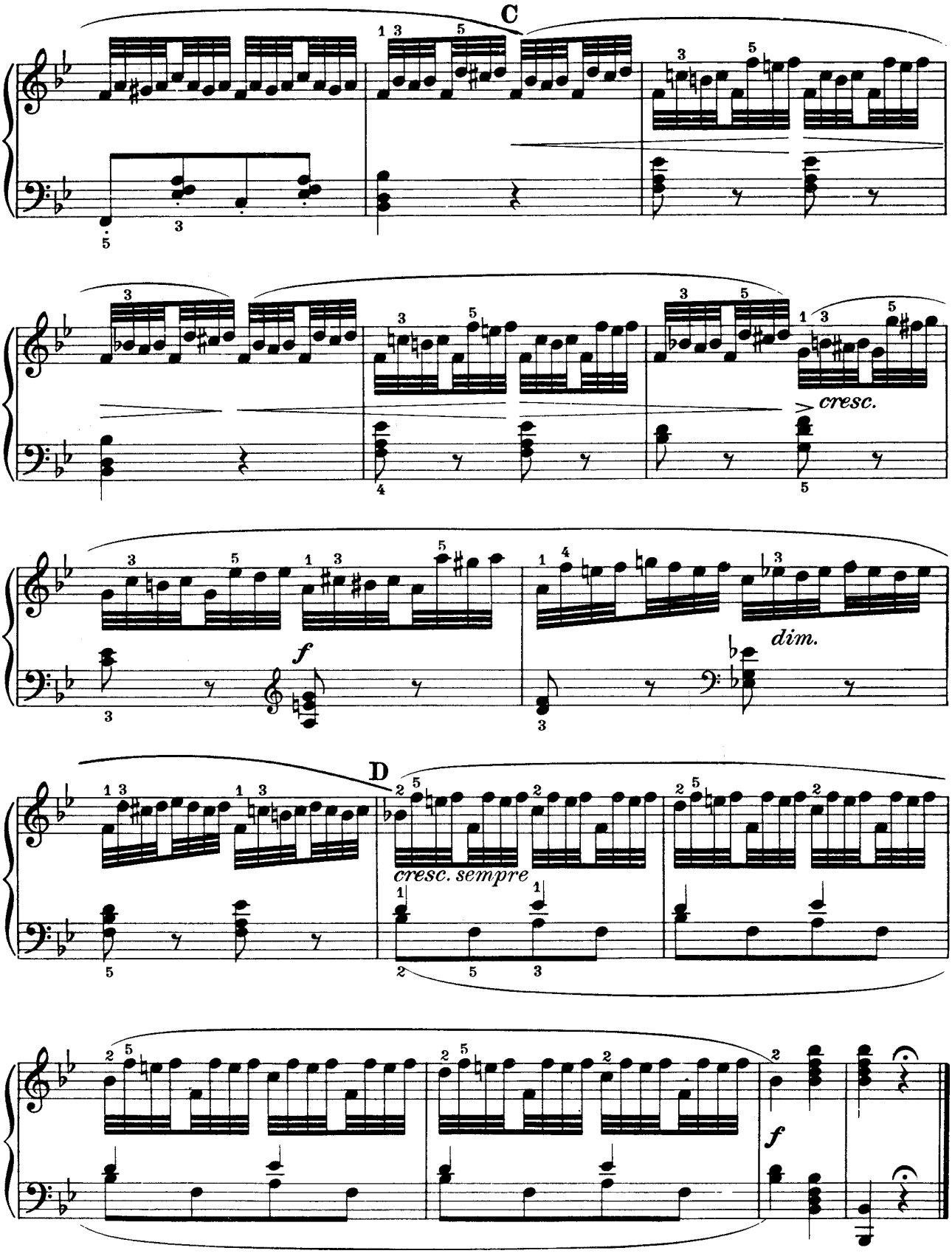

Allegretto moderato ♪ = 126
21
p dolce legato
cresc.
f cresc.
Ped.
Ped.

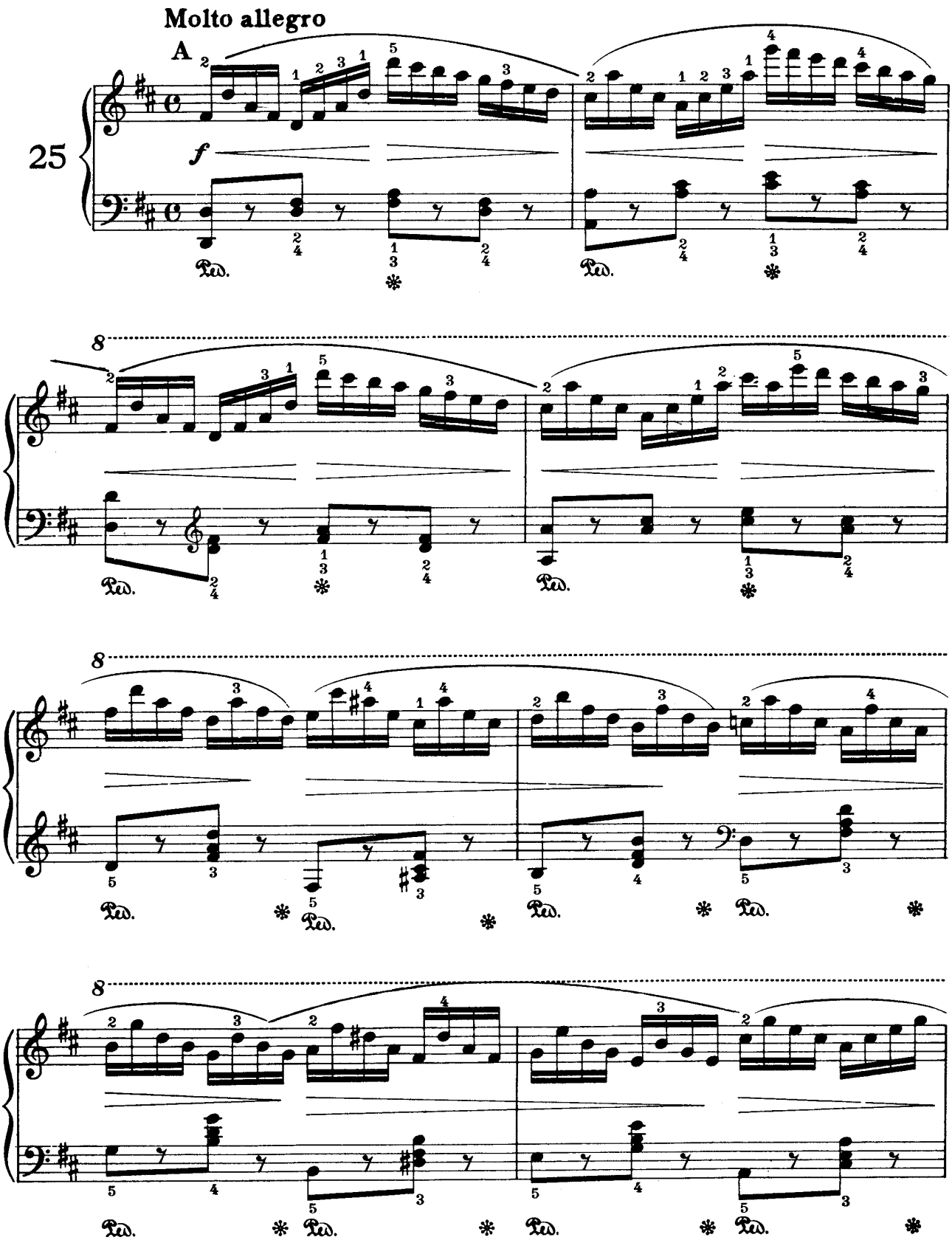

f
8
cresc.
Ped.
Ped.
Ped.
ff

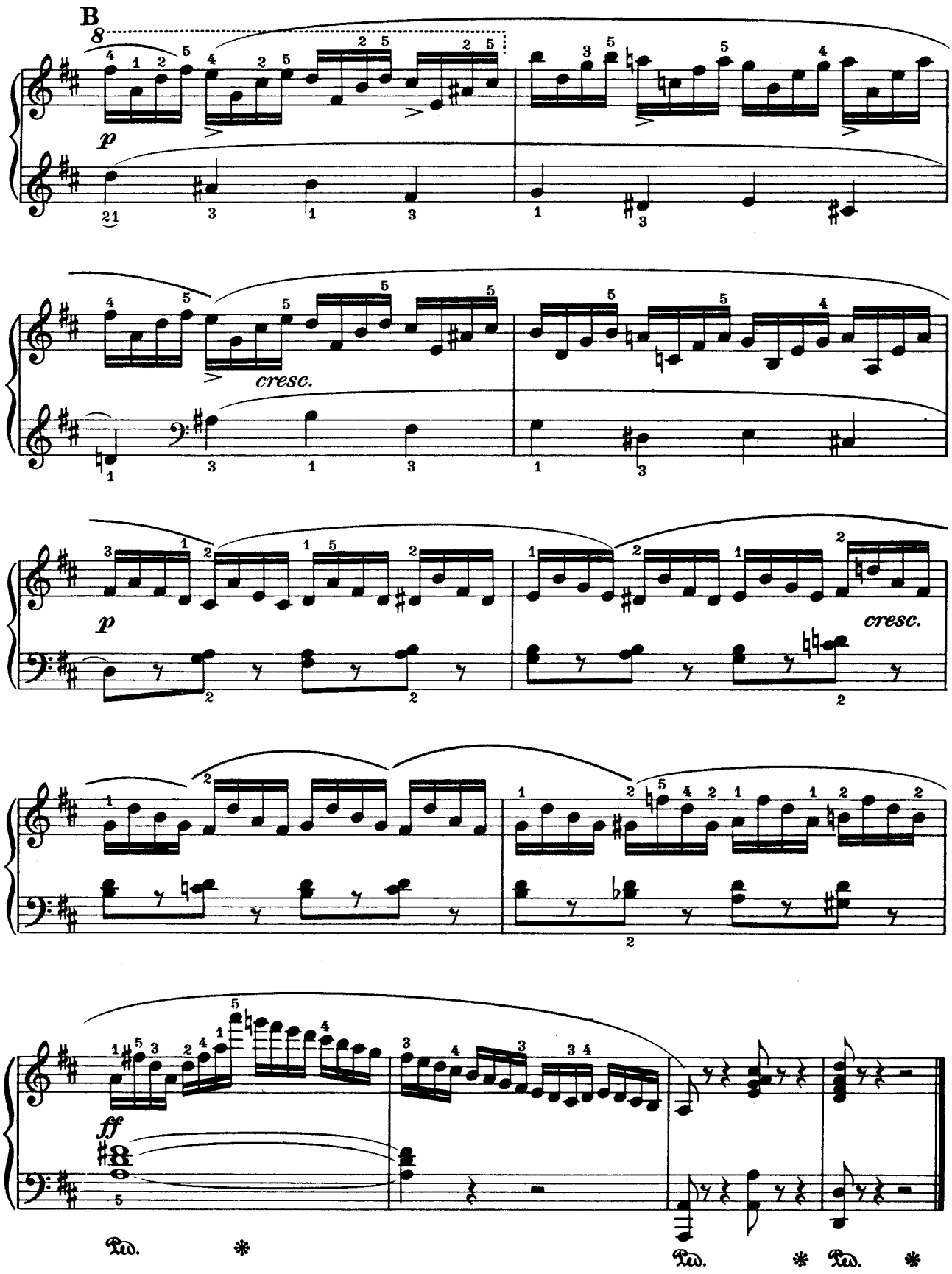

Moderato
22
p dolce
p
f
f
pp

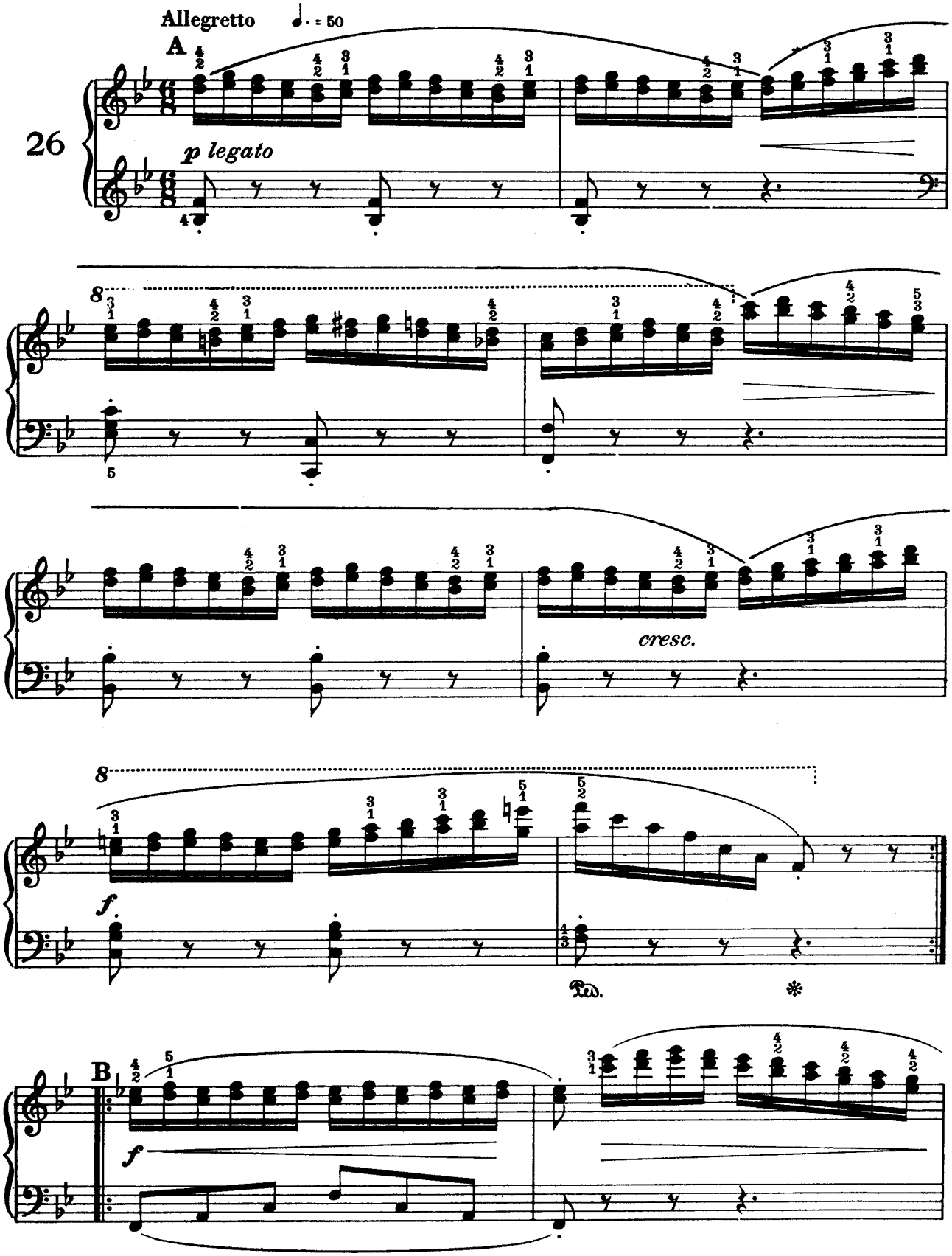

Allegretto vivace ♩ = 138
A
23
pp
legg.
Ped.
B
pp
smorz.
C
cresc.
f
cresc.
f
f
f
p

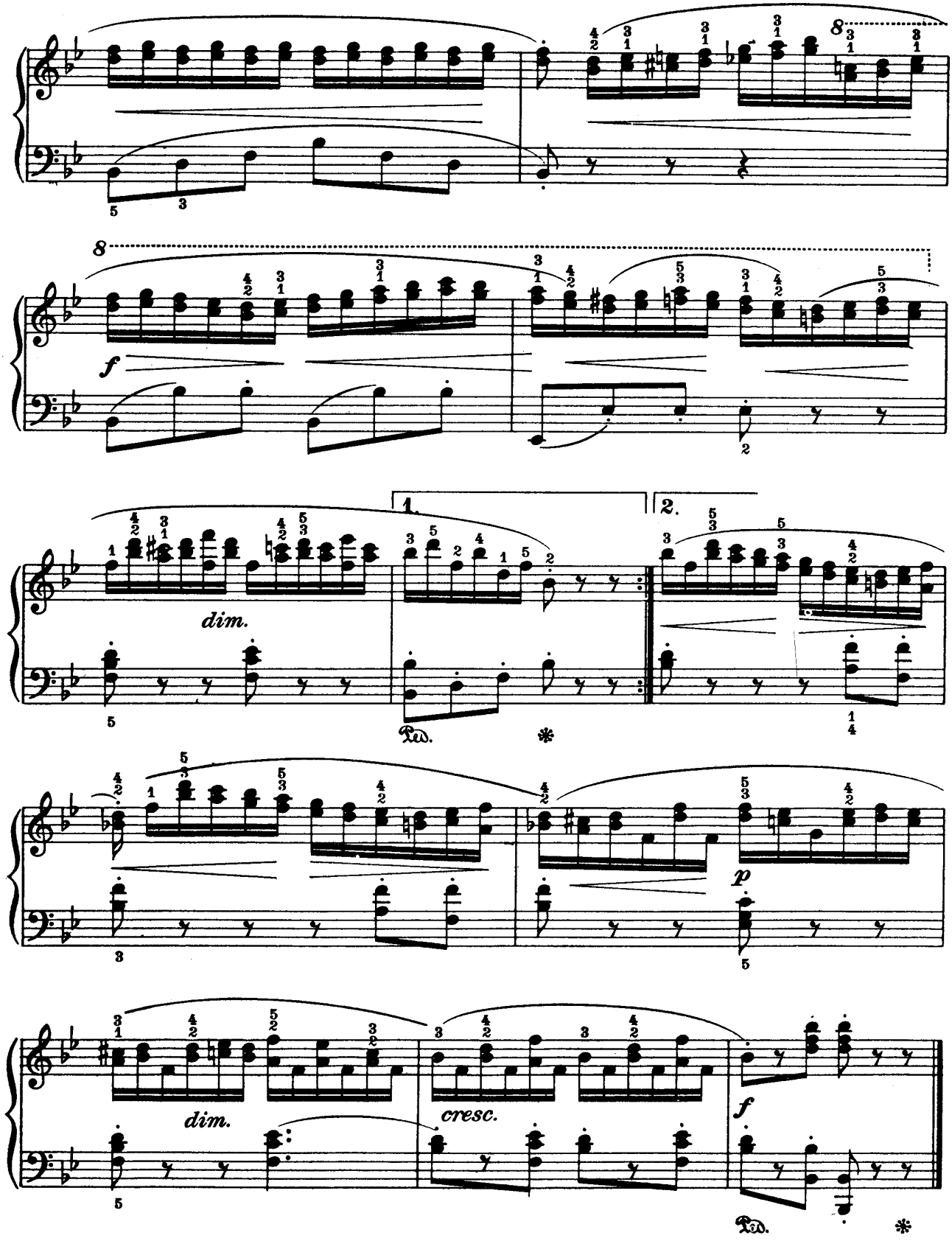

Allegro
A
24
p
cresc.
B
f
dim.
p

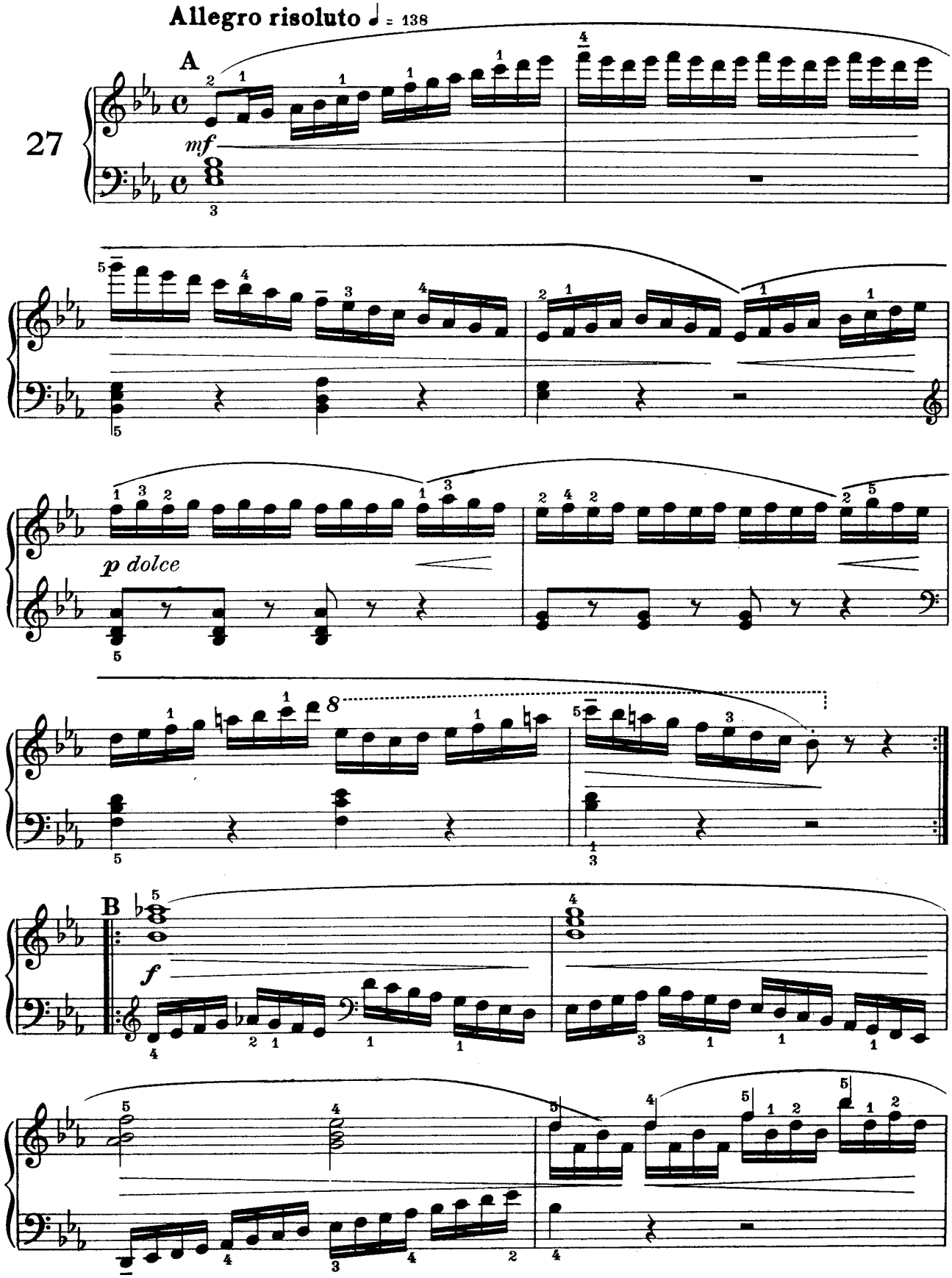

C
cresc.
f
dim.
D
cresc. sempre
f

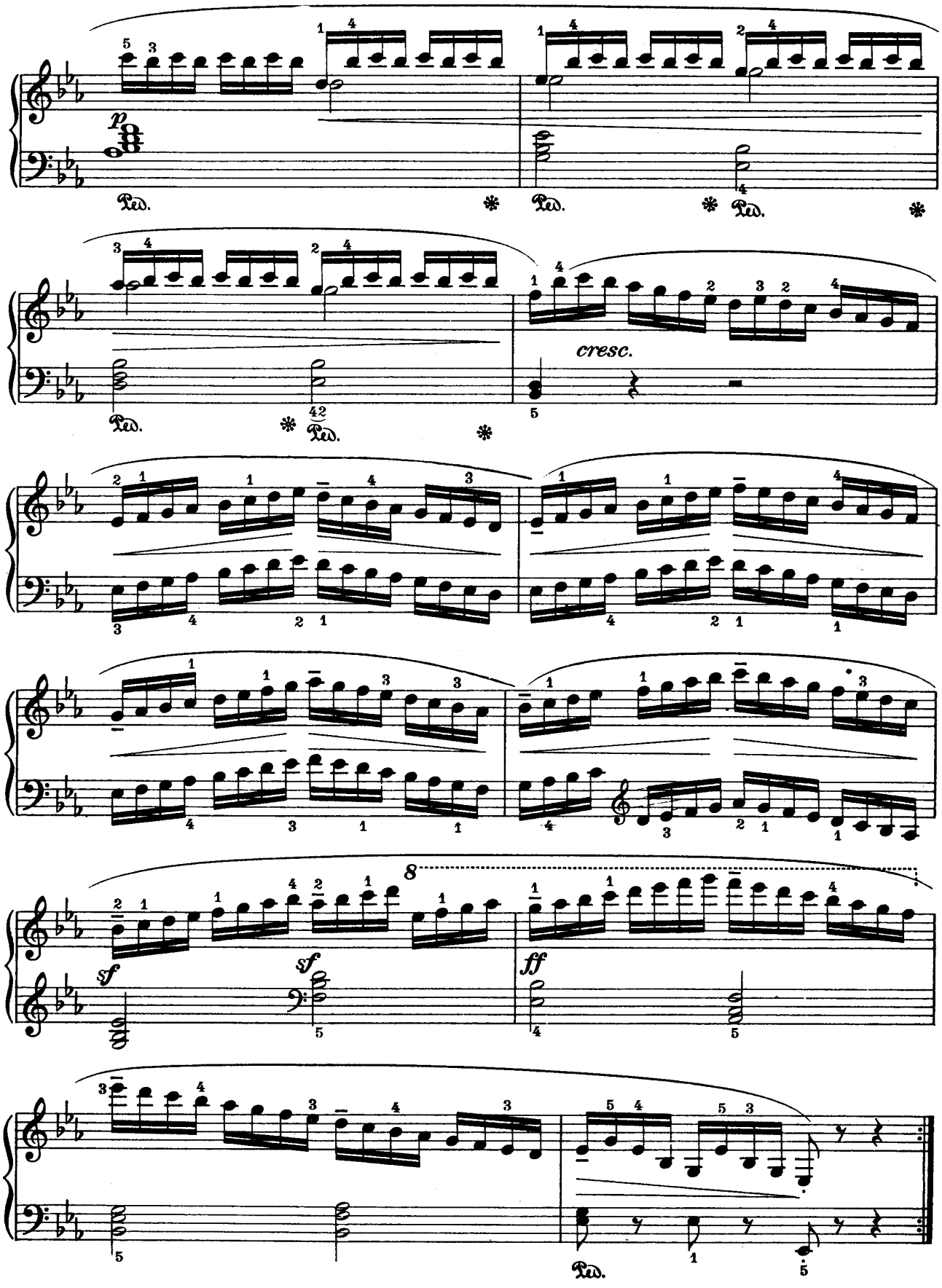

Molto allegro
A
25
f
Ped.
8

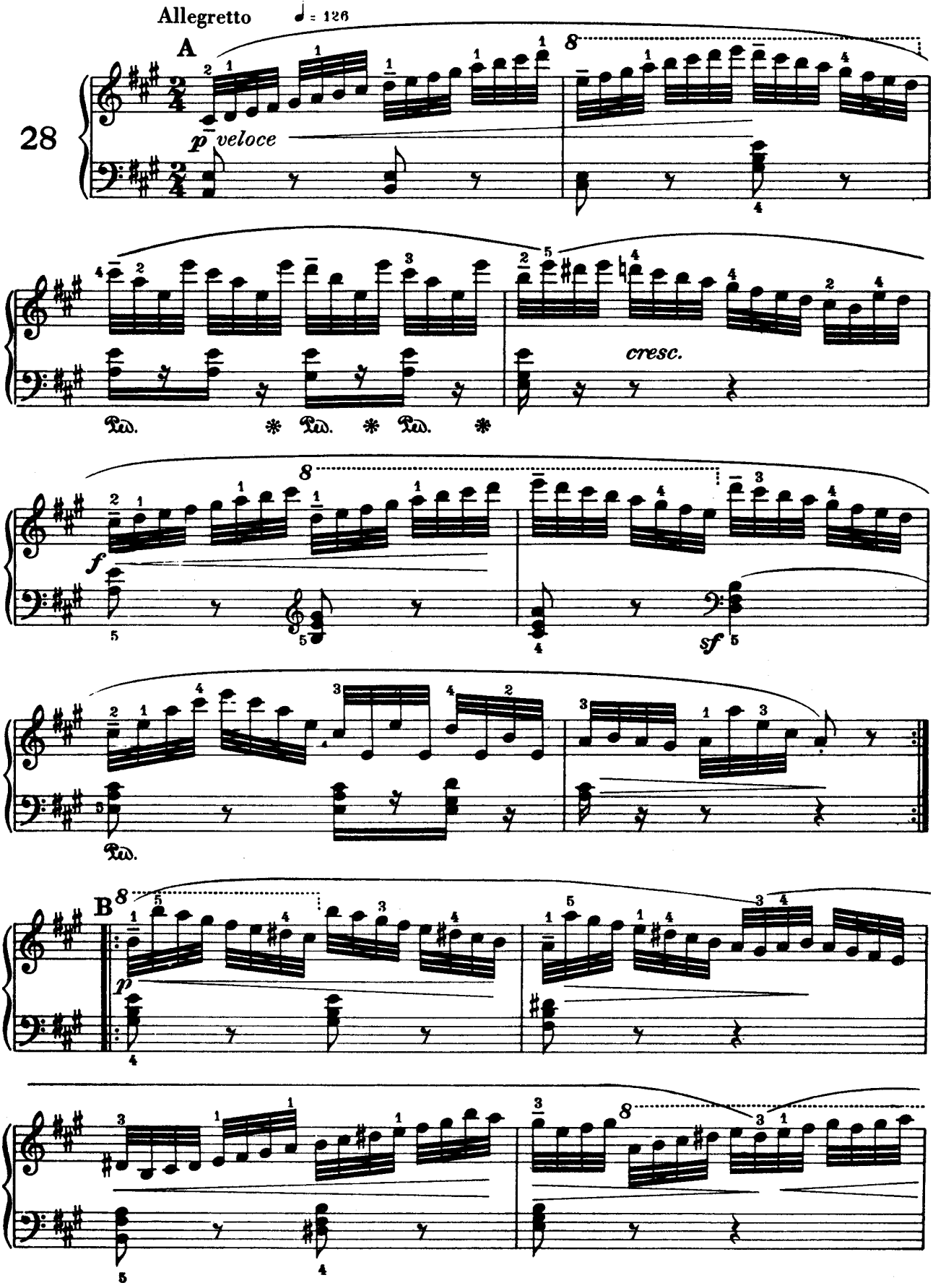

B
p
cresc.
p
cresc.
ff
Ped.
Ped.
Ped.

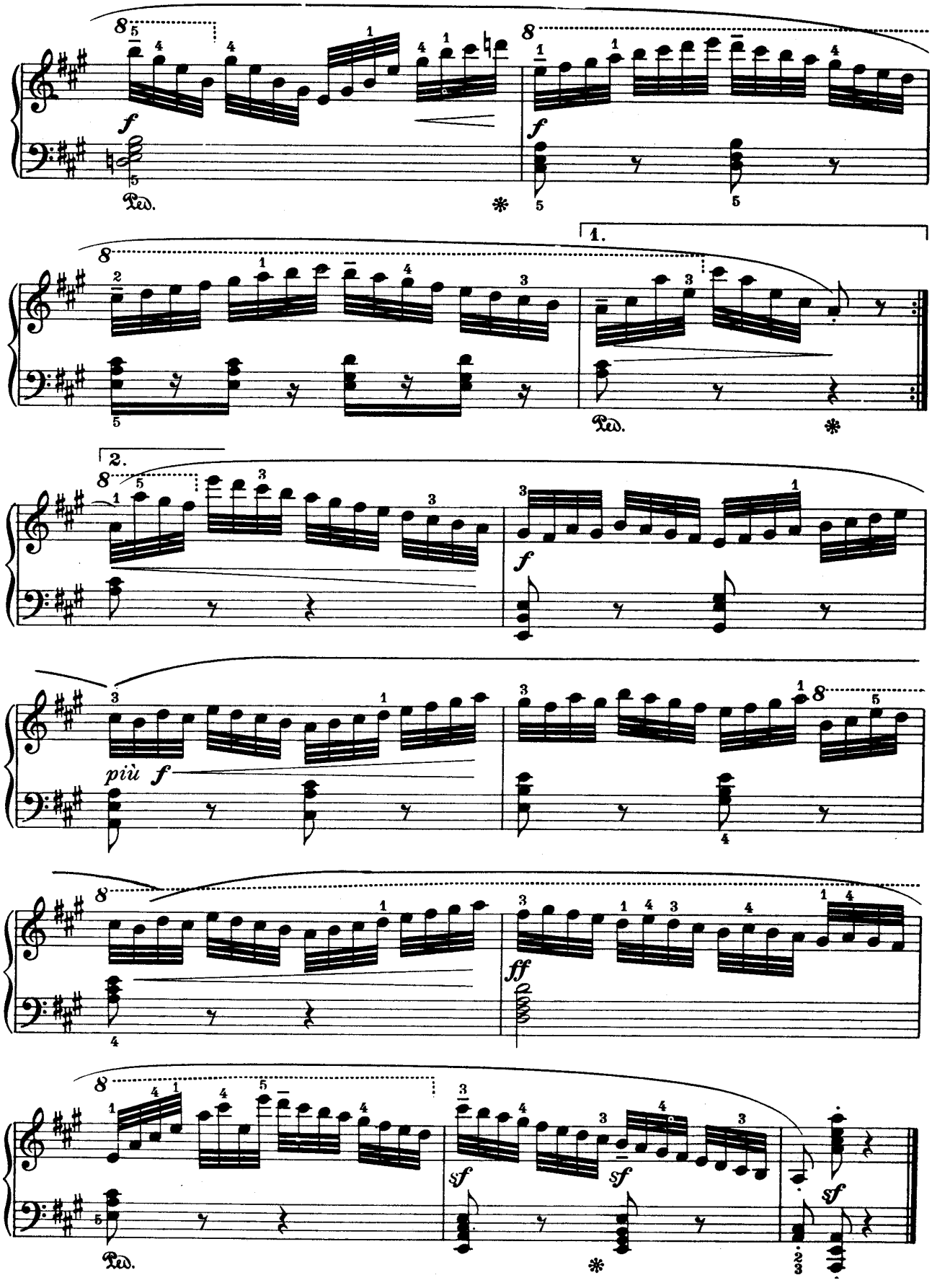

Allegretto
♩. = 50
A
26
p legato
8
cresc.
8
f
Ped.
*
B
f

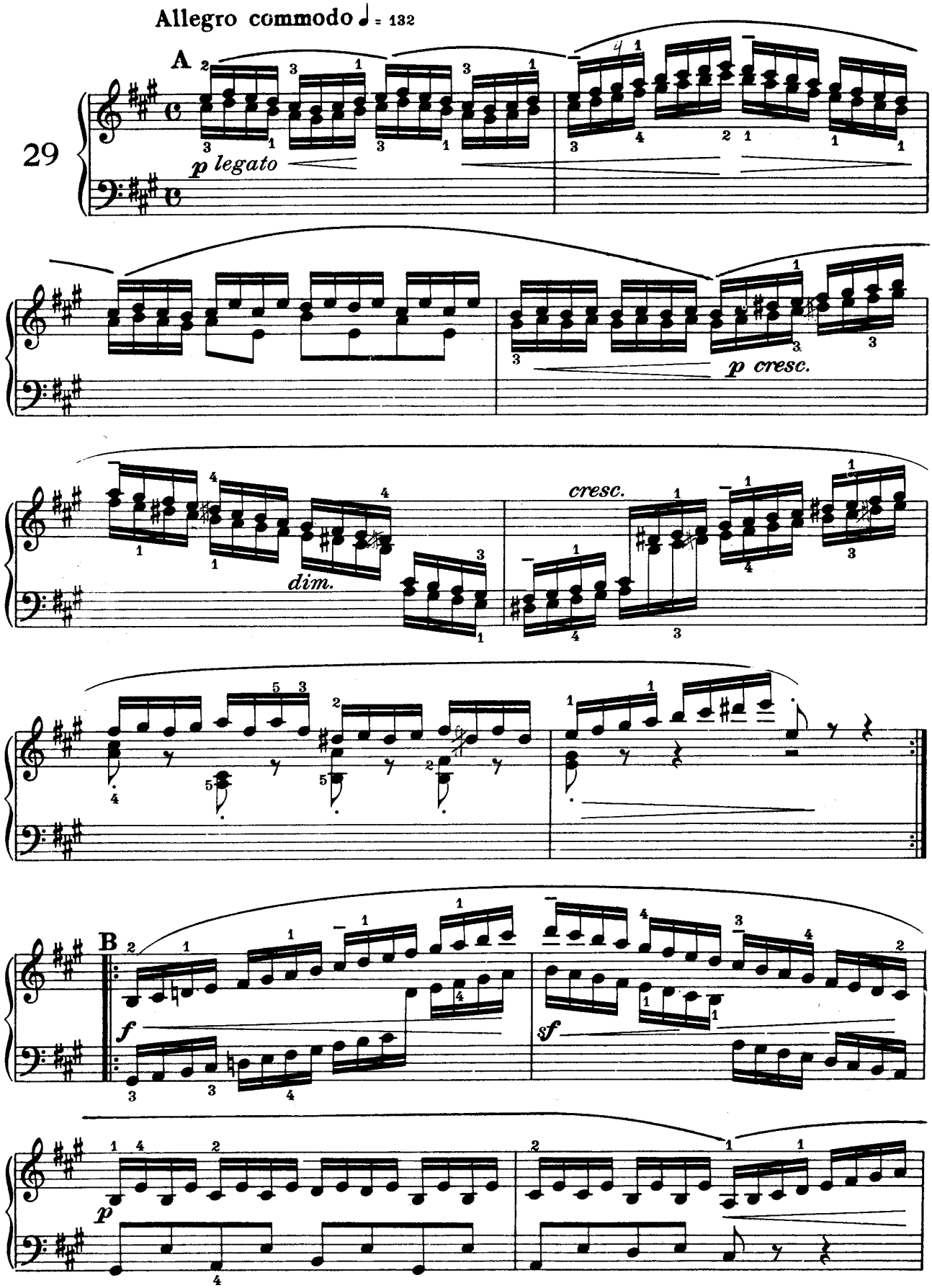

8
8
f
1.
2.
dim.
Ped.
*
p
dim.
cresc.
f
Ped.
*

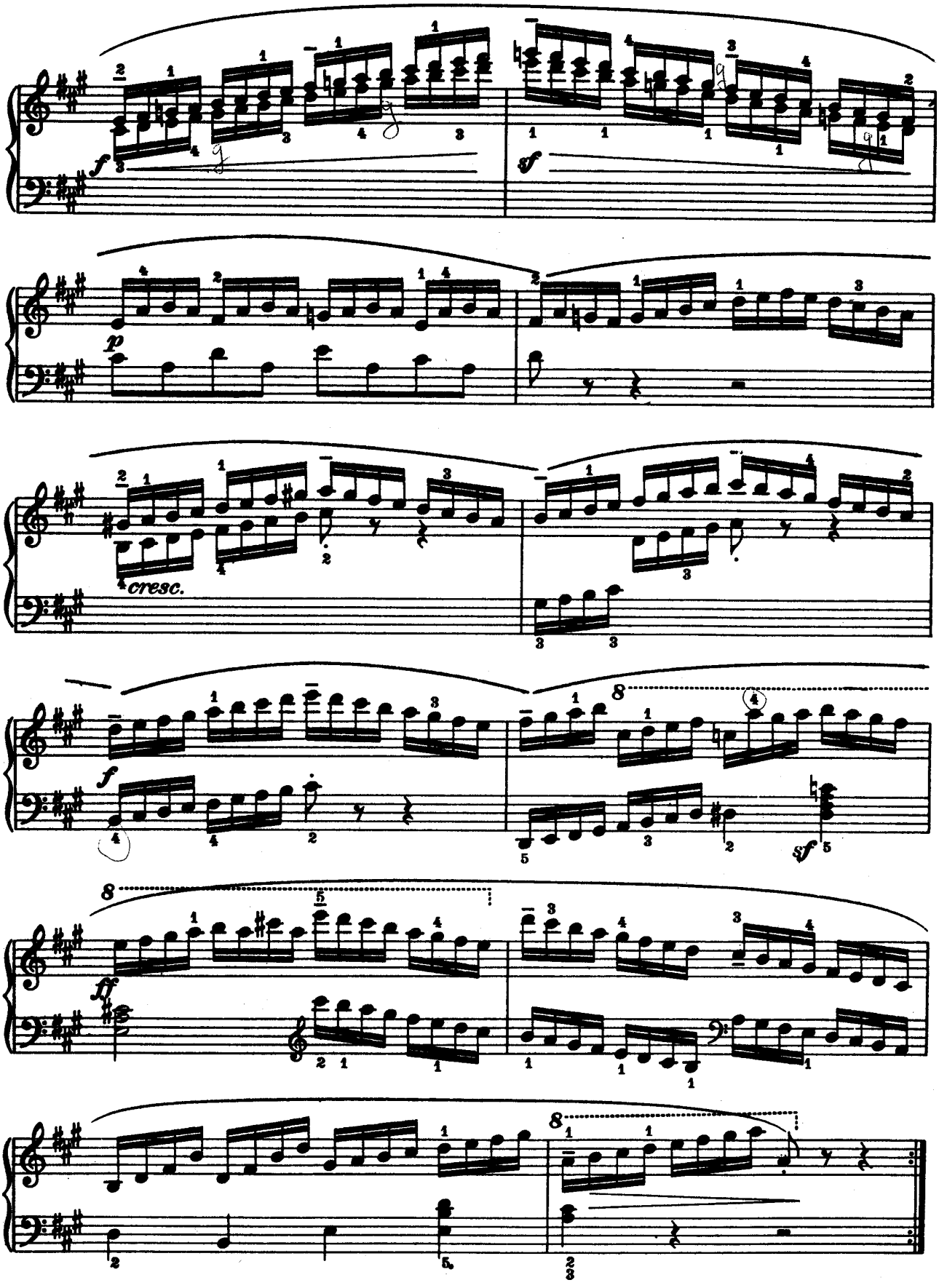

Allegro risoluto ♩ = 138
A
27
mf
p dolce
B
f

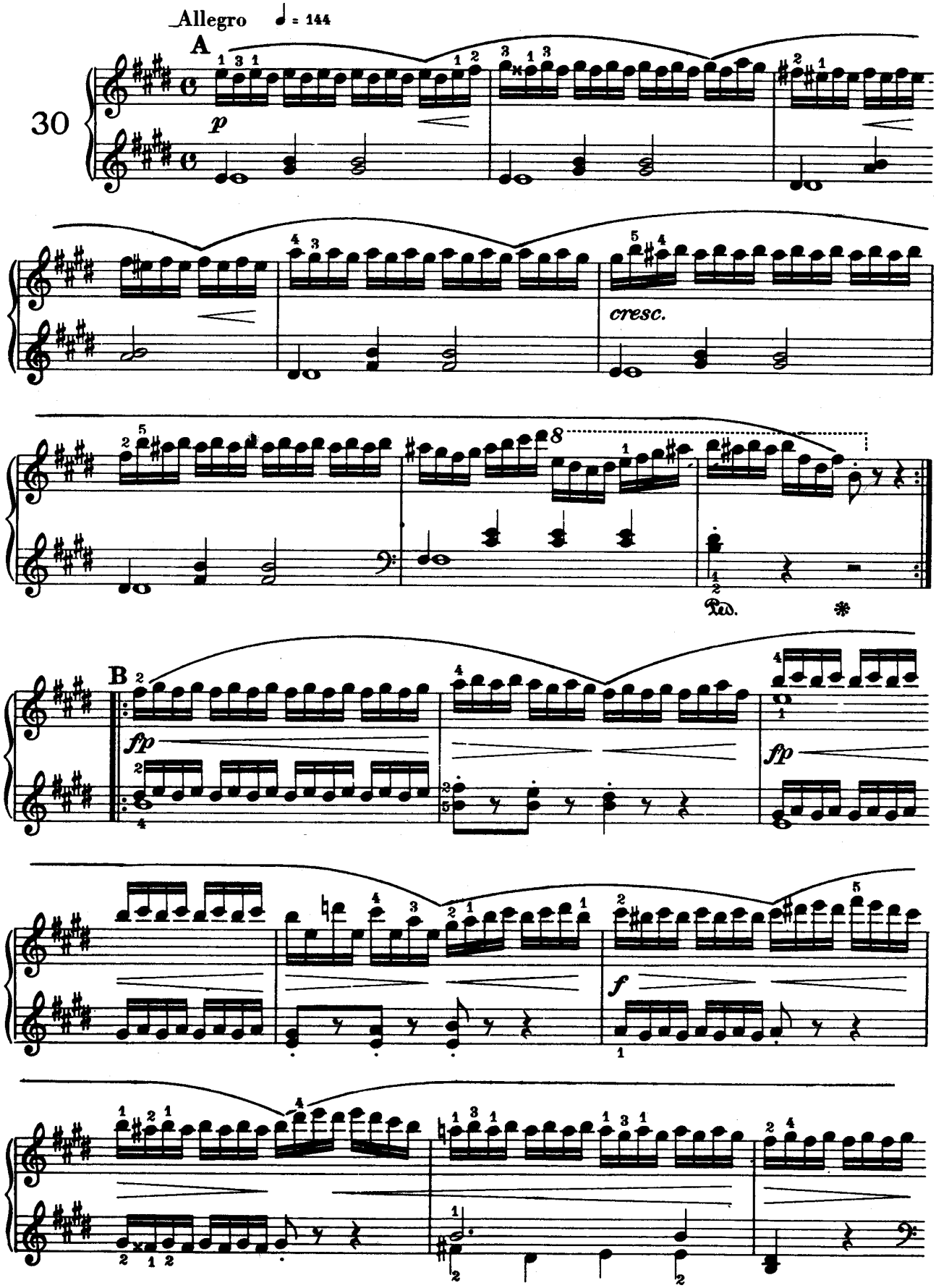

p
Ped.
cresc.
8
sf
ff

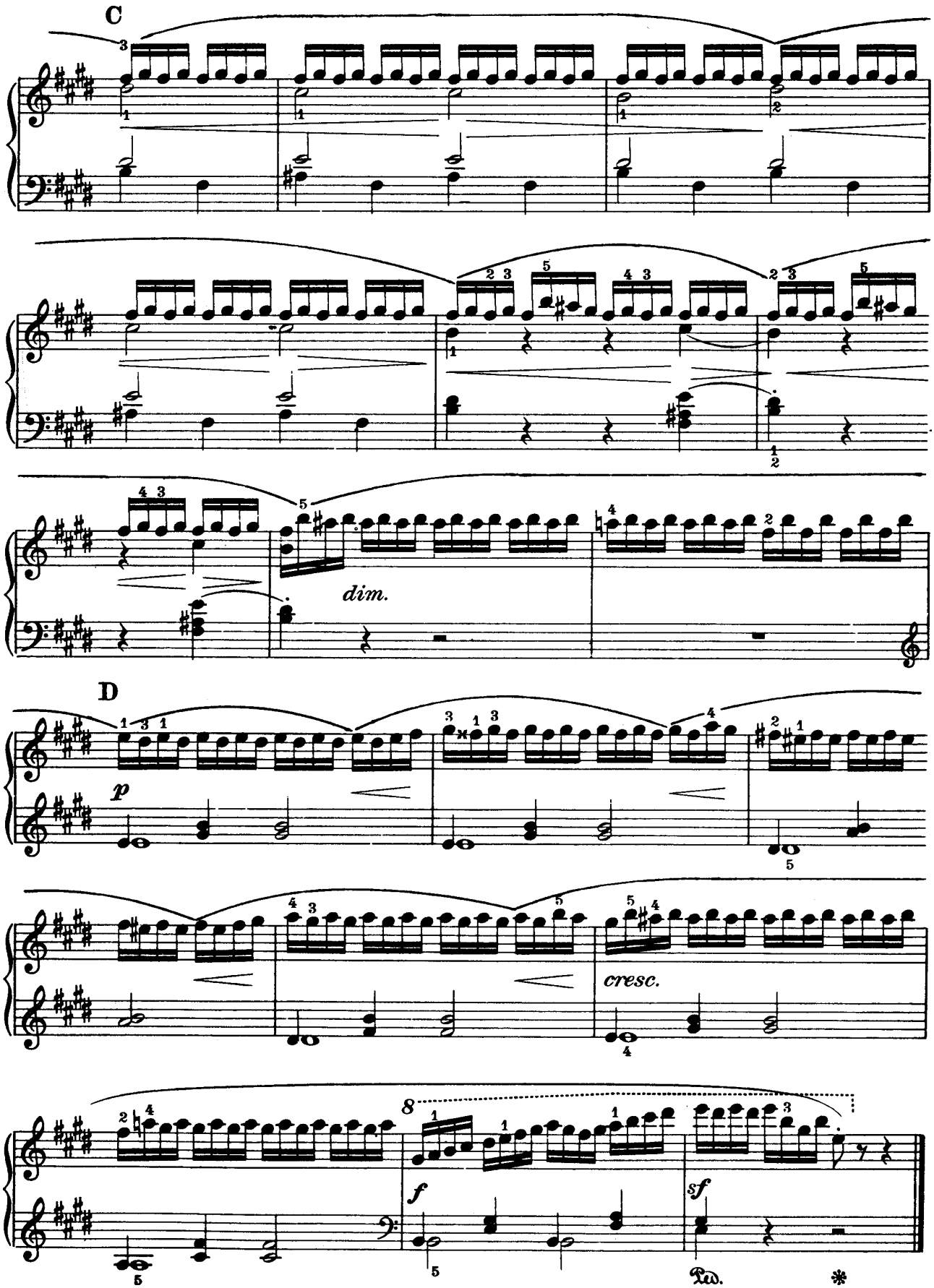

Allegretto
♩ = 126
A
28
p veloce
cresc.
f
sf
B
p

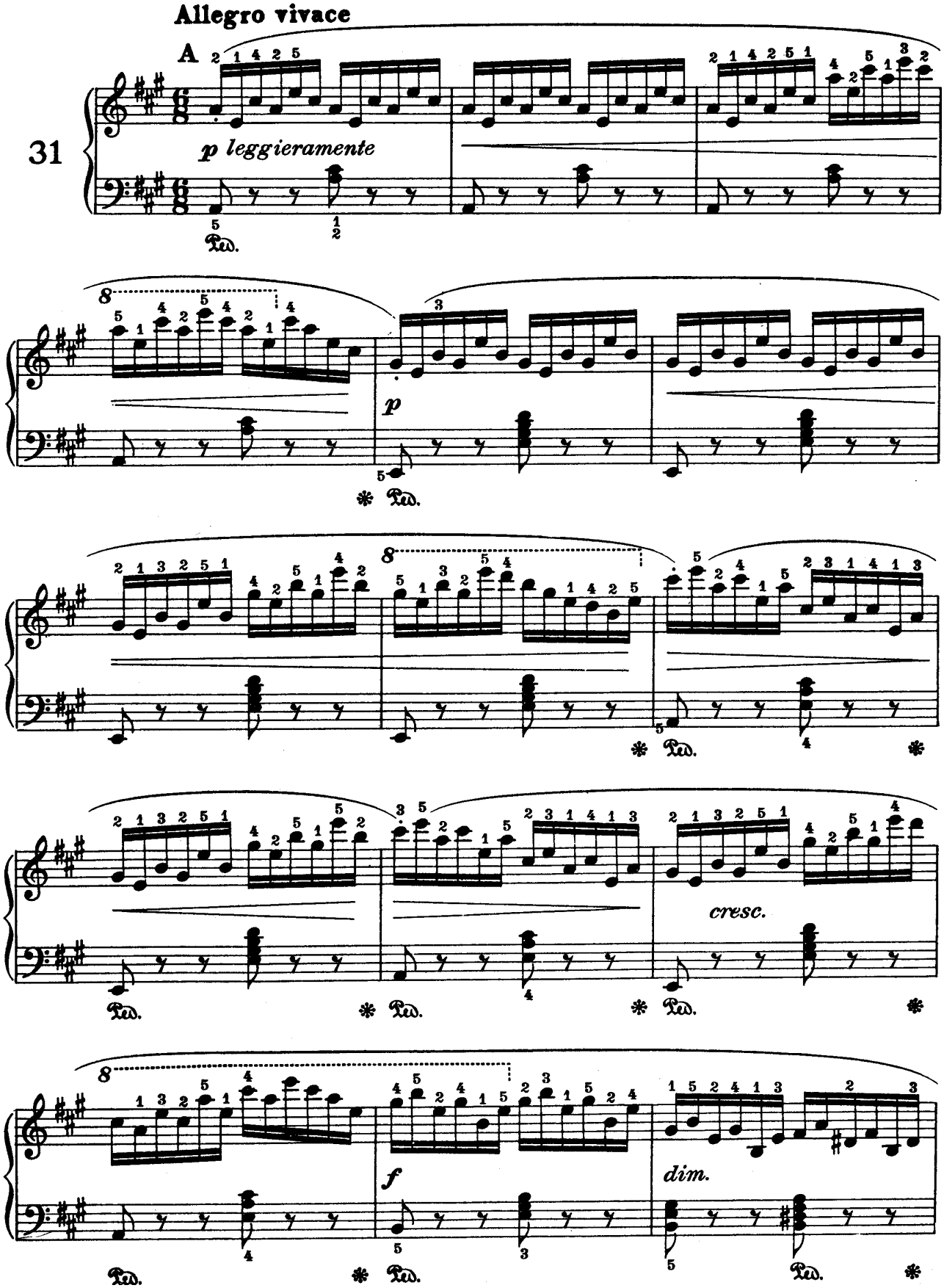

f
Ped.
1.
2.
più f
ff
sf
sf
sf

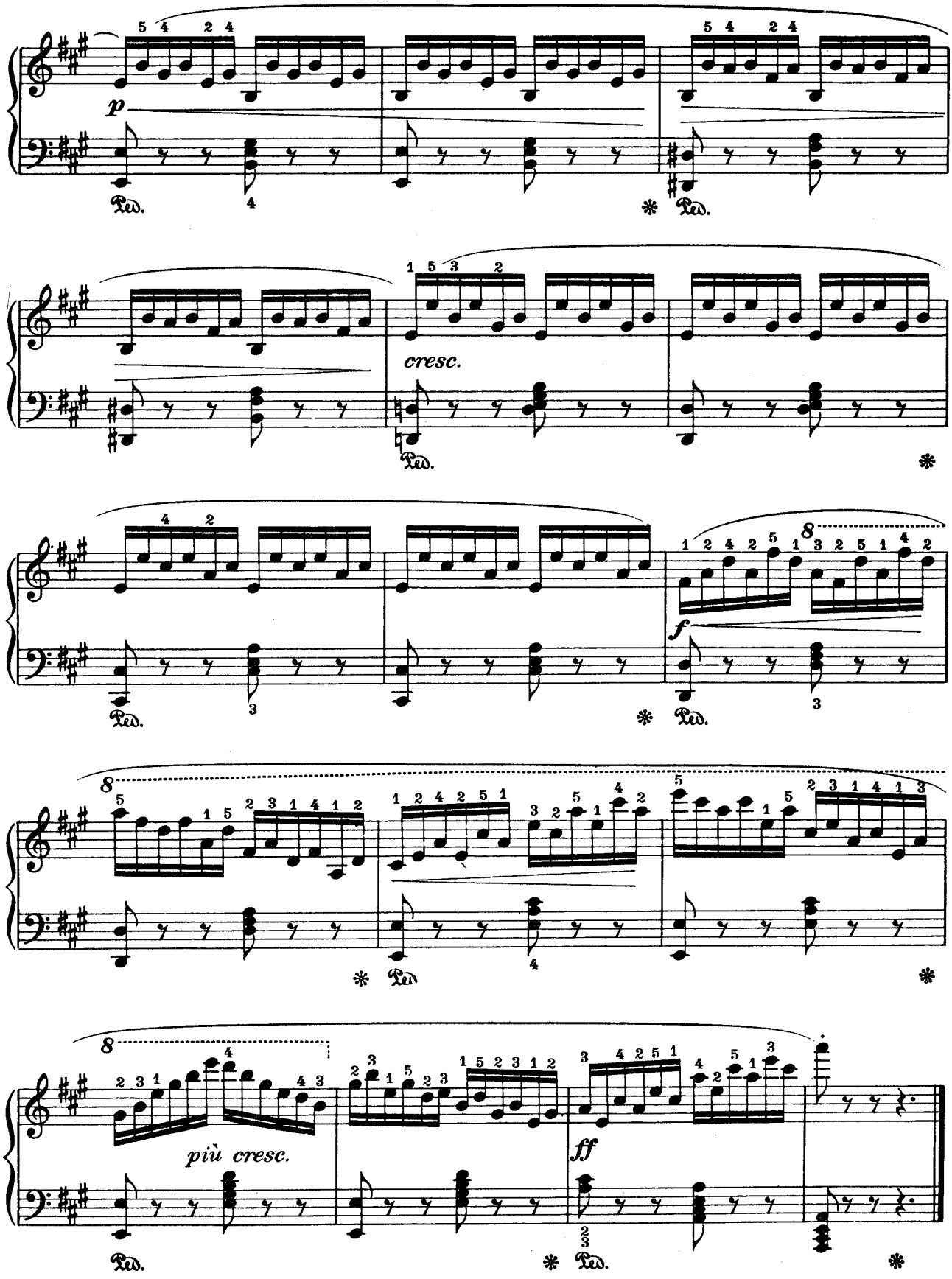

Allegro commodo ♩ = 132
A
29
p legato
p cresc.
dim.
cresc.
B
f
sf
p

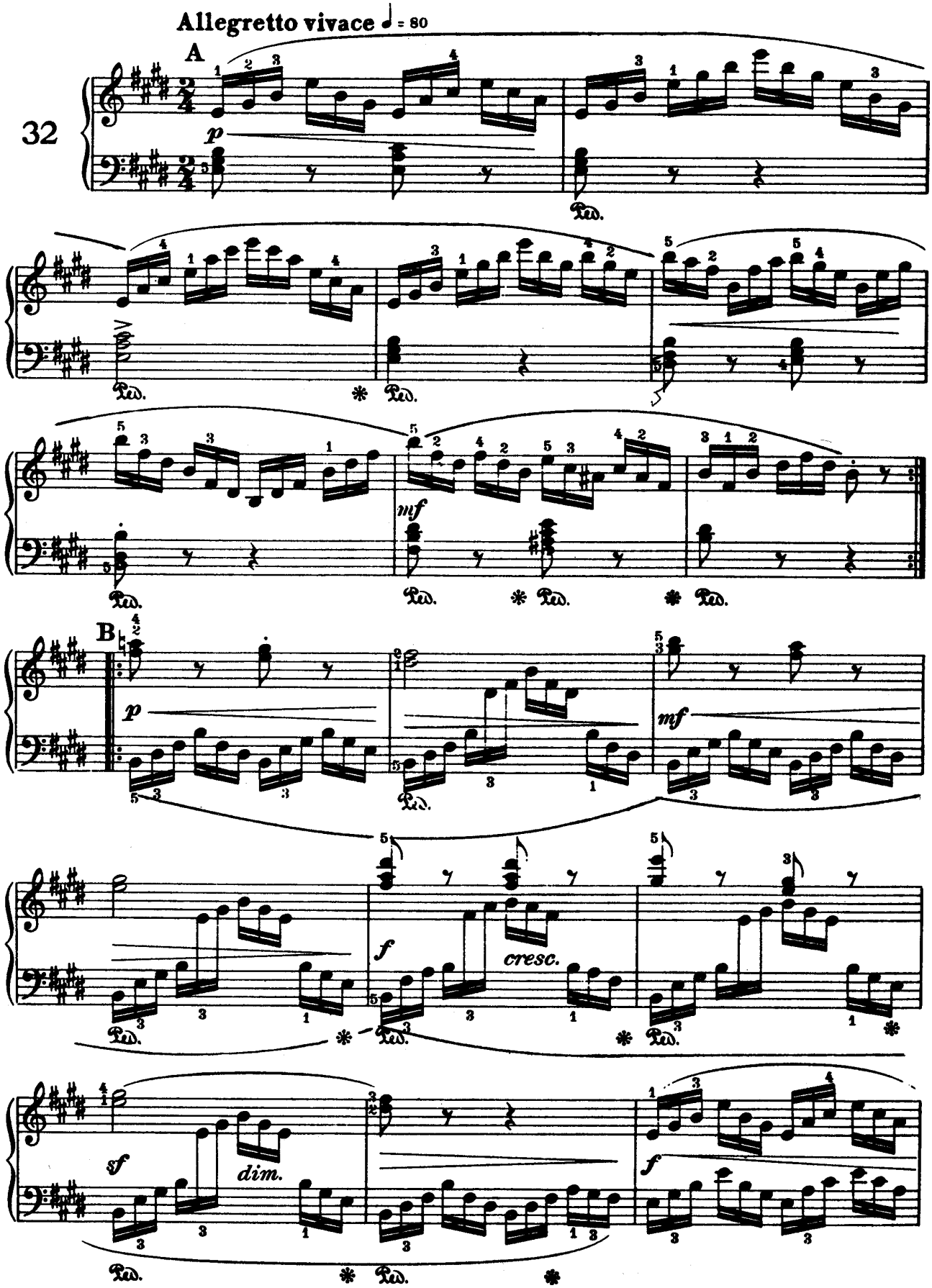

f
sf
p
cresc.
f
sf
fff

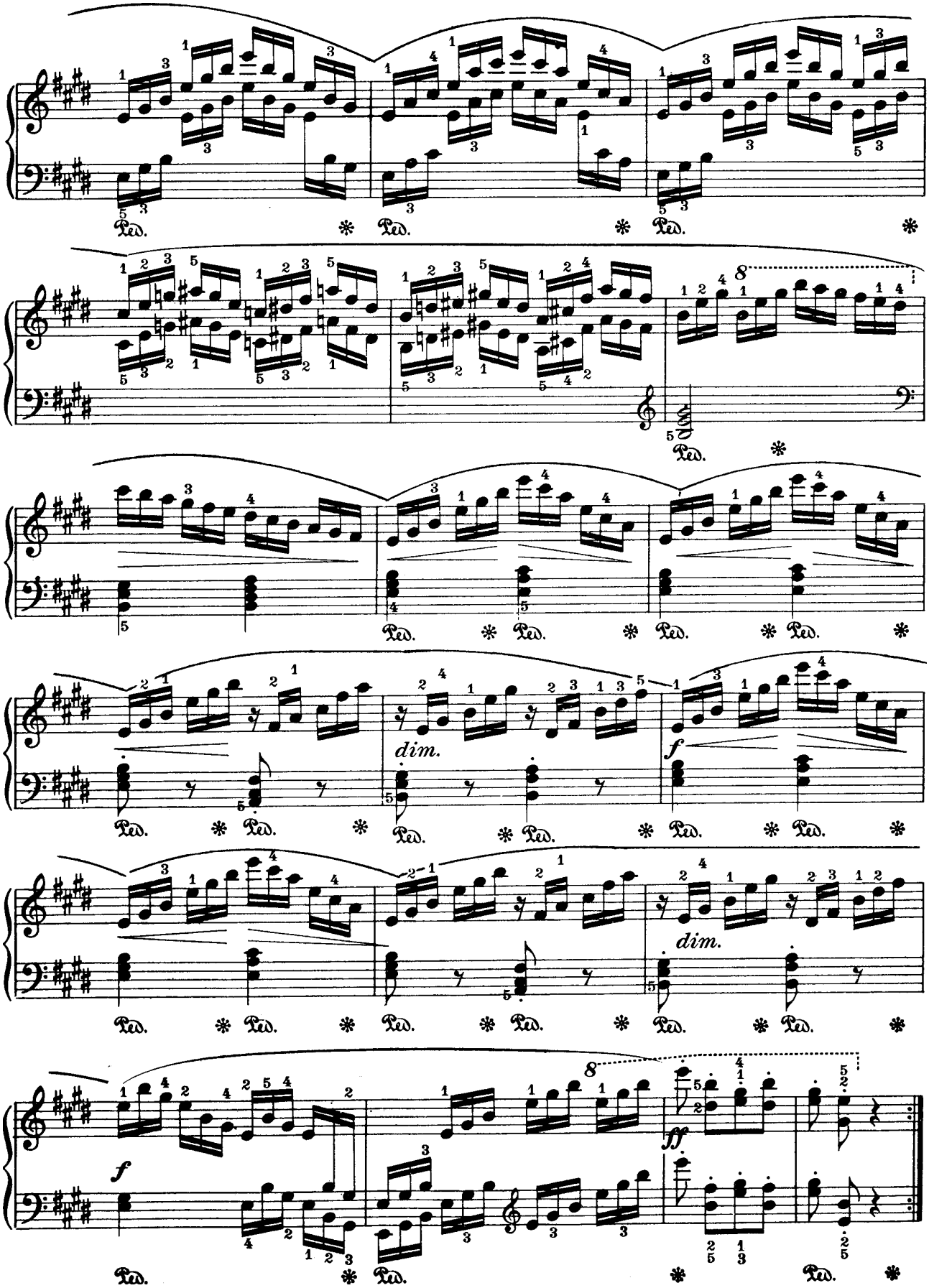

Allegro ♩ = 144
A
30
p
cresc.
8
Ped.
*
B
fp
fp
f


C
dim.
D
p
cresc.
8
f
sf
Ped.
*


Allegro vivace
A
31
p leggieramente
Ped.
8
p
cresc.
f
dim.


p
Ped.
cresc.
f
più cresc.
ff


Allegretto vivace ♩ = 80
A
32
p
Ped.
mf
B
p
mf
f
cresc.
sf
dim.
f


Ped.
8
dim.
f
ff